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LICHFIELD CATHEDRAL, FROM THE POOL.

THE CATHEDRALS OF ENGLAND AND WALES

Their History Architecture and Associations

WITH A SERIES OF REMBRANDT PLATES AND MANY ILLUSTRATIONS IN THE TEXT

IN TWO VOLUMES
VOL. II.

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The Cathedrals of England and Wales.



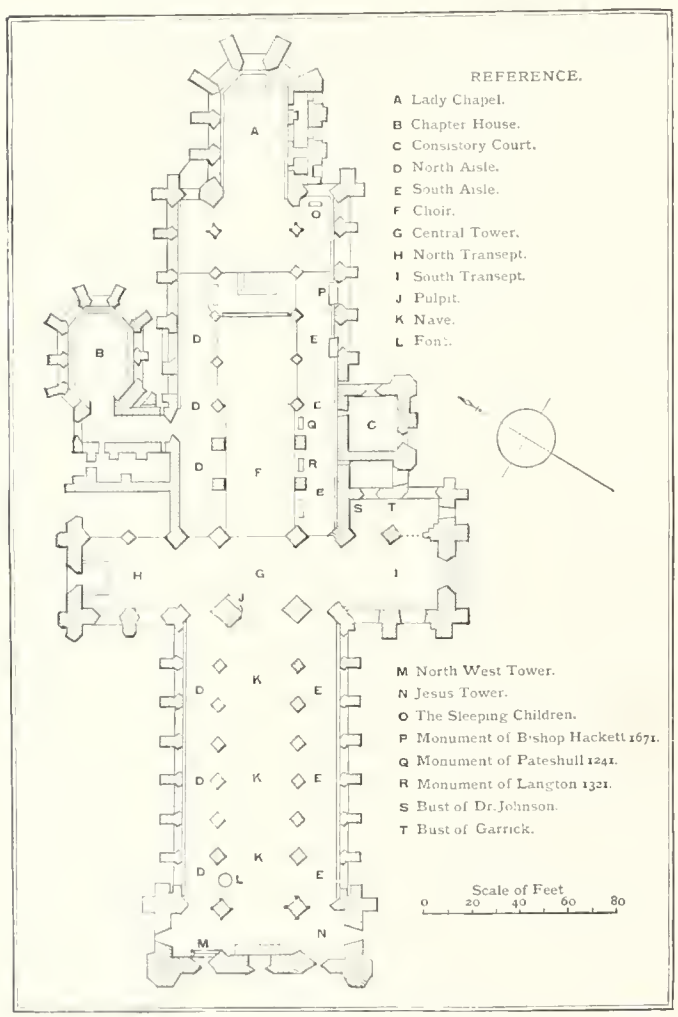
VIEW FROM THE SOUTH-EAST.

LICHFIELD.

"The Ladies of the Vale"—The West Front—St. Chad—The See—The Saxon Cathedral—The Norman—Building of the Present Cathedral—Its Conversion into a Fortress—Besieged by the Puritans—Death of Lord Brooke—The Cathedral Wrecked—Restored by Bishop Hacket—James Wyatt's Deformations—Recent Restorations—The Nave—The Choir, Presbytery, and Lady Chapel—Monuments—Memorials of Johnson and Garrick—Associations with "Marmion" and Sir Walter—The Consistory Court—The Chapter-house—"Gospels of St. Chad"—The Episcopal Palace.

THOUGH its dimensions preclude it from laying claim to grandeur, the cathedral of St. Chad is of an unrivalled grace. In its triple group of spires it has a feature which distinguishes it from all our other cathedrals. The charm of the triple grouping is admitted alike in towers and spires, and the superiority of a dominant centre, as at Canterbury, Lincoln, and Durham is generally felt; but at Lichfield the substitution of the perfect for the imperfect form, of the steeple for the tower, places the cathedral in this respect before all others. "The Ladies of the Vale," as the spires of Lichfield have been poetically named, are exceptionally beautiful, whether seen from a neighbouring eminence rising above the

roofs of the town, and reflected in the minster pool, or from afar, in pleasant contrast with the woods and meadows of the surrounding country. Not less lovely than the towers is the west front, the richest and perhaps the most perfect in the land. It consists of a gabled centre, flanked by the two western towers and spires. In the lowest stage of the design is an arcade, with canopies and brackets for statues, pierced by three doors, of which the central one is of unusual beauty, with old hammered ironwork in the portal that is among the finest of its kind in England. Above this stage is a deeply recessed arcade, extending along the whole front of the building, the niches filled with statues, that of St. Chad being in the centre, with figures of the twelve kings before and after the Norman Conquest standing on either hand of it; two stages on each side of the great west window, which have a general resemblance to the arcade below, and the gable, with the lanterns of the towers, which also are much enriched, complete the façade. Like the rest of the cathedral, the west front is built of a warm reddish sandstone, which, though not a very durable material, is as cheerful to the eye as sunshine.



PLAN OF LICHFIELD CATHEDRAL

By Lichfield's most famous son, Dr. Johnson, the name Lichfield was interpreted to mean "the field of the dead," from a massacre of Christians which, according to legend, took place here during the Roman period; and the city arms show that the derivation is no invention of recent times, for, in the language of heraldry, they exhibit "an escutcheon of landscape with many martyrs in it in several ways massacred." The Anglo-Saxon bishopric of Mercia, which

extended from the Humber to the Thames, and from East Anglia to Wales, was founded about the middle of the seventh century, and by St. Chad, the fifth in the line of bishops, the episcopal seat was fixed at Lichfield. Him, therefore, we may regard as founder of the diocese of Lichfield. He ruled the see for less than three years (669–72), and his death, if we may accept the legend, was attended by signal signs of heavenly favour. A week before, as the story is told by the late Dean Bickersteth, "a sound of angelic melody was heard coming from the south-east, until it reached and filled the little oratory where he was praying. This the good Bishop interpreted to be his summons to heaven. The voices, he privately told Ovin, were those of angels. The messenger of death, 'that lovable guest,' was with them. They would come again in seven days and take him with them. About the same time Egbert, a Northumbrian who had been a fellow-student with St. Chad in an Irish monastery, dreamt that he saw the soul of Cedda, Chad's brother, descending from heaven with a company of angels to take the soul of Chad with him into the heavenly kingdom."



THE WEST DOORWAY.

At St. Chad's grave miracles were wrought, and the little church at which the saint had ministered, close by Stowe Pool, a mile or so to the east of the present cathedral, presently drew to itself streams of pilgrims. In the days of his successor, Winfrid, the see of Mercia was divided, and Lichfield became the head of a more manageable diocese. A century later Offa obtained from the Pope for the Bishop of Lichfield the title of archbishop, the pall, and jurisdiction over four bishops of Mercia and two of East Anglia. But this glorification of Lichfield at the expense of Canterbury was of but short duration, for after the King's death a new Pope annulled the act of his predecessor. After the Conquest, Lichfield for a time lost the honour of being an episcopal town, for the Norman bishop removed the seat of the diocese to Chester, the town being considered "inadequate to support the episcopal dignity." Chester, after twenty-eight years, was deserted for Coventry, but in 1128, after an interval of

rather more than half a century, Lichfield was again, notwithstanding its insignificance as a town, indued with its ancient distinction.

The documentary history of Lichfield Cathedral is unusually imperfect, and the date of the building of the first church on the site can only be determined approximately. But from the Venerable Bede we learn that St. Chad's remains were translated from the mother church at Stowe to the new church of St. Peter, the first of the three cathedrals to be reared on the present site. This church of St. Peter must therefore have been in existence some time before the year 735, when Bede died. It was no doubt a comparatively small and humble structure. After the Conquest this work of English hands was replaced by a Norman church on a grander scale, but here again the exact date of the rebuilding is uncertain. This church also, with the exception of a few fragments, has vanished. It was gradually rebuilt, after it had stood for rather more than a century, the western part of the choir, the oldest portion of the present cathedral, being probably begun about the year 1200. The south transept was next taken in hand, followed some few years later by the north transept; for one at least of these is known, from an old grant giving a right of quarrying stone, to have been in progress about the year 1235. Next the nave was rebuilt, the work being begun about the middle of the same century; and the west front, which does not appear to have been constructed quite continuously with the rest, is dated about 1275. The architects now again took in hand the eastern part of the choir. The work executed at the beginning of the century was destroyed, and the present presbytery and Lady Chapel were erected, the latter being the earlier, and the work being completed about the year 1325.

The building of the Lady Chapel and presbytery was the work of Bishop de Langton, to whom it also occurred to encircle the precincts with a strong wall, so converting it into a fortress. This proved to be a most unfortunate proceeding, for in the War of the Great Rebellion it led to the bombardment of the cathedral with cannon. When the war broke out most of the principal families in the neighbourhood declared themselves on the King's side; and the inhabitants, in the early part of the year 1643, garrisoned the Close under command of the Earl of Chesterfield. Before long they were attacked by the Parliamentary forces, headed by Robert, Lord Brooke, a zealous Puritan, who halted his forces half a mile from the city and besought the Divine blessing upon his expedition, "earnestly desiring," says Dugdale, "that God would, by some special token, manifest unto them His approbation of that their design, which, being done, he went on and planted his great guns against the south-east gate of the Close." The besieged kept up



LICHFIELD CATHEDRAL, FROM THE NORTH-WEST.

a brisk fire from the houses and walls of the Close, and some of their best marksmen, armed with long guns, were posted behind the battlements of the central tower. After the battery had been at work for some hours, Lord Brooke, anxious to examine the effect which it was producing, walked from his quarters in the town to the back of the houses in Dam Street, and, passing through one of these, stood at the front door. He was dressed in a plush cassock, with a suit of plate armour, and a helmet of steel which had five bars of gilt steel in front. In order to see more clearly he raised his beaver with his hand. At that moment a bullet, fired it is believed by a deaf and dumb gentleman of the name of Dyott, struck him above the eye, and he fell dead. Thus, in the words of one of the opposite party, "he asked of God a sign, so God gave him one, signing him in the forehead, and that with such a mark as he is likely to be known by to all posterity." This happened on St. Chad's Day, 2nd of March, so that the coincidence attracted yet more notice.

Undismayed by the loss of their leader, the besiegers pressed the attack. Under the bombardment the central tower fell and crushed in parts of the roof, and in the end the garrison were obliged to capitulate, though on honourable terms. Dire was the vengeance which the victors took upon the church that had been profaned to the uses of war. They played havoc with its stained glass and monuments and carvings, and even, in their lust for destruction, made away with such of the records as they could lay hands upon. Nor was this all, for, according to Dugdale, "they kept courts of guard in the cross-aisles, broke up the pavement, every day hunted a cat with hounds through the church, delighting themselves in the echo from the goodly vaulted roof; and, to add to their wickedness, brought a calf into it wrapped in linen, carried it to the font, sprinkled it with water, and gave it a name in derision of that holy sacrament of baptism."

The cathedral lay in ruins until the Restoration, even the lead being removed from the roof in the year 1651. In December, 1661, Dr. Hacket was consecrated bishop, and came into residence early in the next year. It was this good and brave man who, when ordered by an officer at the head of a troop of soldiers, in St. Andrew's, Holborn, to cease reading the liturgy, had made answer, "Soldier, I am doing my duty; do you do yours." On the morning of his arrival at Lichfield he roused his servants, and with his own coach-horses began to clear away the wreckage of the fallen spire. This was rebuilt, from a design by Sir Christopher Wren, it is said, and in such a way as not to differ conspicuously from its sisters at the west end, and by the end of 1669 the work of restoration was so far advanced as to allow of the church being reconsecrated.



WINDOW IN LADY CHAPEL.

The Bishop lived to hear the tenor bell (the first of a peal which he had ordered) rung, and then passed to his reward.

The restoration by Bishop Hacket was by no means complete as to details, and among other things left for future care were the statues adorning the west front, which had been greatly injured. This work was taken in hand in the eighteenth century, when James Wyatt was let loose upon the cathedral, and Roman cement was moulded over the ancient stone cores (for they were sometimes little more), the west front emerging from the restorer's hands looking almost brand-new. The details of the restoration were such as might have been expected from the antiquarian science of the time, and it was reserved to the nineteenth century to carry out, under the guidance of Sir Gilbert Scott, the restoration in stone of the west front and the renewal of the statues. The completion of the undertaking was signalised by a great ceremonial, when the west front was rededicated, in the presence of the Archbishop of Canterbury and others, in 1884. The result has been that nearly the whole of the detail is now new work, but the rather crumbling nature of the red stone used in the building had unfortunately made this necessary in more than one part, and it was certainly a very careful restoration, founded upon whatever traces could be discovered of the old, so that the cathedral now appears far more like its ancient self than it had done for a couple of centuries.



WINDOW IN LADY CHAPEL.

Internally, also, Wyatt's work has been undone, mainly by Scott. The organ has been removed from beneath the central tower to the adjoining aisle of the north transept, so that the choir is now only separated from the nave by a light and very beautiful screen of modern metal-

work designed by Scott and executed by Skidmore of Coventry. The altar has been replaced in the position which the high altar had occupied from the fourteenth to the eighteenth century—that is, at the end of the sixth bay of the choir, where its platform is elevated by three steps above the floor of the presbytery or retro-choir, which itself is one step higher than that of the choir; and an elaborate reredos of alabaster, inlaid with marbles, of Scott's designing, marks off the choir from the presbytery. The ugly fittings of the choir have been swept away, and replaced by excellent examples of modern woodwork. The choir stalls, by the way, are of exceptional interest, for, like the Bishop's throne—the gift of the clergy of Derbyshire when (1884) that county was transferred to the diocese of Southwell—they were carved by an Evans of Ellaston, a cousin of George Eliot, and the reputed original of Seth in "Adam Bede." New pavements have been laid down; metal pulpit, brass lectern, and marble font are all new; and many windows of stained glass have been added, especially the great west window, in which new tracery has been inserted.



THE CHOIR, FROM THE NAVE.

Now that Wyatt's work has been undone, the interior makes an impression of grace and beauty hardly surpassed by the exterior. Admirable are the clustered piers that support the eight arches of the nave, and especially so is the triforium, arranged so as to consist of a pair of Decorated arches in each bay, rather like that in Westminster Abbey. The windows of the clerestory, like some in the Abbey and a few other churches, are curvilateral triangles, enclosing three circles with a trefoil in each. The nave aisles are exceptionally narrow, but the wall arcades give them an aspect of richness. The roof of the nave was grievously injured during the siege, so that only a part of it is ancient work. The choir—including the presbytery—comprises as many as eight bays, so that, in proportion to the nave, it is one of the longest choirs in England, if not absolutely the longest. A peculiar feature of it is the absence of a triforium, the entire height of each bay being divided into nearly two equal parts, the lower part given to the pier arches, the upper to the clerestory. In the south aisle of the choir, over the entrance to the Consistory Court, is a so-called "minstrels' gallery," not unlike those at Exeter and Wells. It faces the Chapel of St. Chad's Head, and, of the guesses at the purpose for which it was constructed, the most probable is that it was used for the exhibition of the saint's head to devotees in the aisle below.


BISHOP GEORGE ABBOTT
(1609-10).

At the east end of the presbytery the side aisles cease; the Lady Chapel, which is not otherwise marked off from the rest of the building, extends three bays farther to the east, and is terminated by an apse (three sides of a hexagon). The Norman choir had a semicircular termination, but did not extend beyond a spot between the fourth and fifth piers of the present choir. A square-ended chapel was built east of it about 1180, but was removed at the beginning of the next century, when the choir was taken down and replaced by one in the Early English style which terminated at about the position now occupied by the reredos. Then it was that the Lady Chapel and presbytery were erected, about a century later, as we have already related. The nine tall and slender windows of the Lady Chapel, filled with Decorated tracery, glow with choice old stained glass, nearly all of

which once adorned the great Cistercian nunnery of Herckenrode, in the bishopric of Liége. When the French Republicans suppressed the abbey, in 1802, the glass which had filled some of its windows was purchased by Sir Brooke Boothby for a sum of £200, and during the Peace of Amiens it was imported into England and sold by Sir Brooke to the Dean and Chapter for the sum which he had given for it. Seven of the windows are enriched with this beautiful sixteenth-century glass from Herckenrode; the other two also are now filled with ancient glass which is believed to have come from the Netherlands and to have lain forgotten in cellars in London. The shafts which run up between the windows to sustain the ribs of the roof are fitted each with a canopy and bracket, and every bracket now supports a figure, as it did before the Puritans had their fling here.

Nearly all the ancient monuments of Lichfield perished at the same time as the painted glass. Its most famous memorial was the shrine of St. Chad, upon which Bishop Langton spent £2,000, and to which multitudes of folk from far and near made pilgrimage on St. Chad's Day (the 2nd of March), until the Reformation, when Henry VIII., although he left the shrine itself to be destroyed by the Puritan iconoclasts in the next century, despoiled it of its jewels and precious metals. Thanks, however, to the pleadings of Bishop Lee, who had joined the King in wedlock to Anne Boleyn, these valuables, though they might no longer adorn the saint's tomb, were not alienated from the cathedral. Happily the cathedral is exceptionally rich in tombs of later date, and some of those of the nineteenth century rise above the dull, if not offensive, level of modern times. In the south choir aisle is the first work that brought Chantrey into especial repute, "The Sleeping Children," a marble monument of exquisite grace, which commemorates daughters of Prebendary Robinson, who died in 1812. In the north choir aisle is a kneeling figure of Bishop Ryder, one of the last works of the same sculptor, and perhaps superior in artistic quality to the more popular monument in the corresponding aisle. Seldom have saintliness and robust manhood been more successfully indicated than in the figure of this kneeling prelate. Under the north arcade of the choir, in one of the positions deemed in ancient times most honourable, is a canopied tomb to the memory of Bishop Lonsdale, who died in 1867. The design was furnished by Scott, the figure was modelled by G. F. Watts. Another handsome altar-tomb, with a recumbent figure, placed in a little chamber on the south side of the Lady Chapel, records the respect felt for Lonsdale's successor, George Augustus Selwyn, once Bishop of New Zealand. In the presbytery is a monument commemorating Dean Howard, and another in honour of Archdeacon Moore; while near the western end of



LICHFIELD CATHEDRAL: THE CHOIR, LOOKING WEST.



BISHOP LLOYD (1692-99).
(*National Portrait Gallery.*)

the south aisle are monuments to Archdeacon Hodson, who died of cholera while on a tour on the Continent, and to his distinguished son, Major Hodson, who fell at the taking of Lucknow. Both these were designed by G. E. Street. Farther east is the tomb of good Bishop Hacket, to whom the fabric of the cathedral owes so much and his diocese hardly less, and not far away is a monument of Bishop Langton. In this south choir aisle, again, used to be the monument of Ralph, Lord Basset, who was buried here in the reign of Richard II. It showed him, according to the Ashmolean MSS., "lying in complete armour, his hands erected, and thereon his gauntlets; on his head, which is laid upon his helm and crest, viz. a boar, is a steel cap, and on his right shoulder a square shield of his arms; his dagger is laid by his right side, and his feet are resting upon a boar." Some have conjectured that it was from this monument that Sir Walter Scott drew his picture of Marmion's tomb. He tells us how that false lover's "pierced and mangled body" was borne

"To moated Lichfield's lofty pile;
And there, beneath the southern aisle,
A tomb, with Gothic sculpture fair,
Did long Lord Marmion's image bear,
(Now vainly for its sight you look;
'Twas levelled when fanatic Brook
The fair cathedral stormed and took:
But thanks to Heaven and good St. Chad,
A guerdon meet the spoiler had!)
There erst was martial Marmion found,
His feet upon a couchant hound,
His hands to Heaven upraised;
And all around, on scutcheon rich,
And tablet carved, and fretted niche,
His arms and feats were blazed."



BISHOP LONSDALE
(1843-67).

These lines are not the only link between Sir Walter and the cathedral, for among the mural monuments is one with an inscription from his pen to the memory of Miss Seward, a poetess of some note in her day, but now almost forgotten, who lived at Lichfield, and died there in 1809. The lines do not suggest that his heart was in the work, and possibly it was not much more congenial to his taste than the editing of the lady's

posthumous poetry, "most of which is absolutely execrable," he confessed to Joanna Baillie.

In the south transept aisle is a monument, designed by Scott, which commemorates Admiral Sir William Parker, the last of Nelson's captains to survive. Here too is an ugly, though interesting, memorial of the officers and men of the 80th Regiment (Staffordshire Volunteers) who fell in the Sutlej campaign. Not far away are memorials of Dr. Johnson and David Garrick, with busts by Westmacott. Dr. Johnson, as we have seen, was a native of the city, and one may suspect a little natural partiality when he declares that the residents of Lichfield were "more orthodox in their religion, purer in their language, and politer in their manners than any other town in the kingdom." However this may be, it is certain that the man who thus eulogised his native city was never himself chargeable with excessive politeness. A recent writer on the cathedral has recalled an incident which reminds us how free Dr. Johnson was from any such fault. A lady relative of the writer in question was in the Close one day with one of Johnson's books in her hand, when she chanced upon the great man himself, who was paying one of his frequent visits to the city. Without saying a word, he snatched the volume from her hand and threw it among the graves! Though Garrick was not actually a native of Lichfield, he may be regarded as an adopted son, for his parents settled here when he was a child, and he and Johnson were at the grammar school together. The memorial of Johnson was reared by friends "as a tribute



FIGURE OF ST. LUKE, FROM THE "GOSPELS OF ST. CHAD."

of respect to the memory of a man of extensive learning, a distinguished moral writer, and a sincere Christian"; that to Garrick was erected at the charges of his widow, who survived him many years, and at last was buried beside him in Westminster Abbey. Another Lichfield celebrity, Dr. Erasmus Darwin, physician, botanist, and poet, and grandfather of the most illustrious man of science of the nineteenth century, is commemorated by a medallion in the south choir aisle.

The Consistory Court, generally known as the sacristy, is east of the south transept, and approached from the south choir aisle; in the walls are incorporated some remnants of the old Norman cathedral—all, in fact, that is left above ground. In a corresponding position on the north side of the church is the vestibule leading to the Chapter-house, which is in plan rather exceptional, being an elongated octagon, two of the sides, the northern and southern, being double the length of the rest; it is of two storeys, having vaulted roofs supported by a central pillar, the lower one being the Chapter-house, the upper the library. The clustered central column and the arcades round the building are worth notice. As the Puritans destroyed the books in the old Chapter library, those in the present one have been collected since the Restoration, though among them are one or two which were saved at the time of the sack of the cathedral. The most remarkable of its literary treasures is the "Gospels of St. Chad," containing the Gospels of St. Matthew and St. Mark, with a part of that according to St. Luke. Traditionally St. Gildas is asserted to be its scribe, and notes in Welsh on the margin of some of the pages give a certain support to the story. One of these states that it was presented to St. Teilo, the patron saint of Llandaff, by its purchaser, Gelhi, who gave his best horse for it. The work, however, indicates an Irish origin. One authority inclines to refer it to the latter part of the eighth century, though he thinks it possibly might be as old as the days of St. Chad. At any rate, it was at Lichfield in the year 1020. A less ancient but extremely interesting treasure is the copy of South's Sermons which was used by Dr. Johnson in the compilation of his Dictionary.

The interior length of the cathedral is 371 feet. The nave is 140 feet long and (with the aisles) 68 feet broad; the height of the vaulting is 57 feet. The central spire is 258 feet in height; the western towers 198 feet.

In the vicinity of the cathedral there is little of interest. The gates of Stephen Langton's fortifications have been swept away, with the exception of a small portion of one near the south-east angle, though the western gate lasted till the beginning of the nineteenth century; of his walls also little more than occasional fragments are visible. Perhaps the best

indicated continuous portion of the defences which resisted for a time the attack of the Puritan forces is at the eastern end of the Close, where a parapet rests upon the lower part of the ancient wall, and gives a view into the fosse, now converted into a garden of one of the canons' houses. Langton's Palace, with its great hall one hundred feet



THE CHOIR, LOOKING EAST.

long, stood at the north-east angle of the Close; this, in the year 1687, was replaced by the present structure, a mansion of moderate size and of little architectural merit. For many years previous to the appointment of Bishop Selwyn the usual episcopal residence was at Eccleshall, in a distant part of the county, and the Palace at Lichfield was let; but the inconvenience caused by the separation of the bishop from the more central part of his diocese and from the cathedral town was

so obvious that after the death of Bishop Lonsdale the palace at Eccleshall was sold, and Lichfield became again the dwelling-place of its bishop.

To most of its bishops, if of eminence, Lichfield has been but a temporary resting-place. One, however, noted as a statesman and as a liberal benefactor to his cathedral and diocese, Walter Langton, died bishop of the diocese, and was buried in the Lady Chapel of which he was the founder. Of Hacket's good works we have already spoken. In his time Thomas Wood was dean, having purchased the preferment from the King, and he comported himself in such wise in his sacred office that Bishop Hacket excommunicated him. He, however, went his own way, and at the next vacancy Charles made him bishop, and the diocese had to endure him for one-and-twenty years, though it is but just to say that he lightened the burden by long absences from his see. During his episcopate the deanery was held by Lancelot Addison, of whom a monument is to be seen in the south aisle of the nave, and whose more famous son, though, like Garrick, born elsewhere, was brought up at Lichfield. Wood's successor, William Lloyd, before his translation to Lichfield, had been one of the seven bishops whom James II. brought to trial at Westminster Hall. Next came John Hough, to whom belongs the distinction of having declined the primacy. A later bishop, the stately Frederick Cornwallis (1749–68), whose habit it was to parade from his palace at Eccleshall to the village church in a coach and four, though he might have walked thither in a minute or two, did not refuse the offer, and established a great reputation at Lambeth for hospitality. In our own day a Bishop of Lichfield, Dr. Maclagan, has been translated to the archiepiscopal chair of York.



CHANTREY'S "SLEEPING CHILDREN."

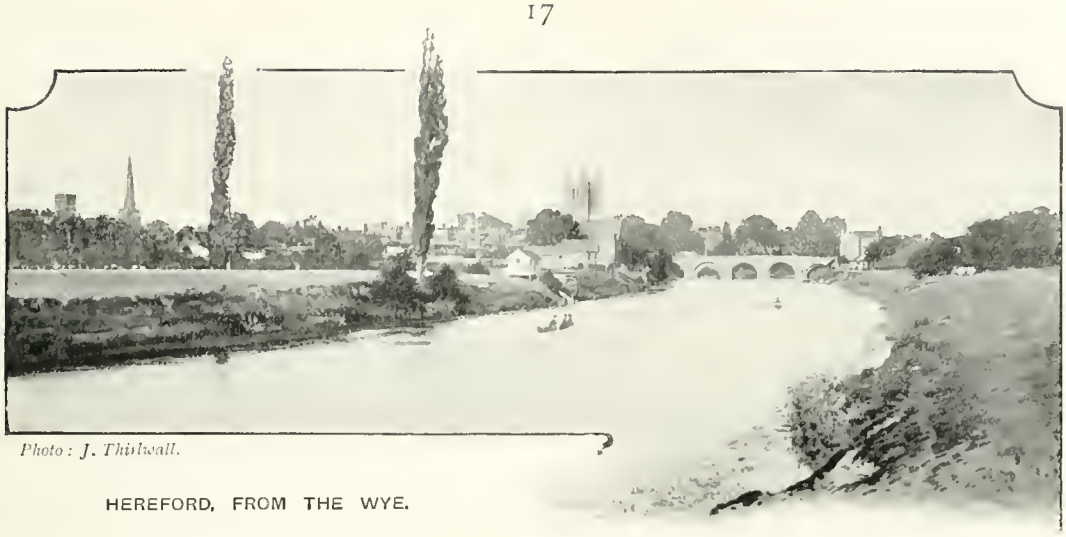


Photo: J. Thirlwall.

HEREFORD, FROM THE WYE.

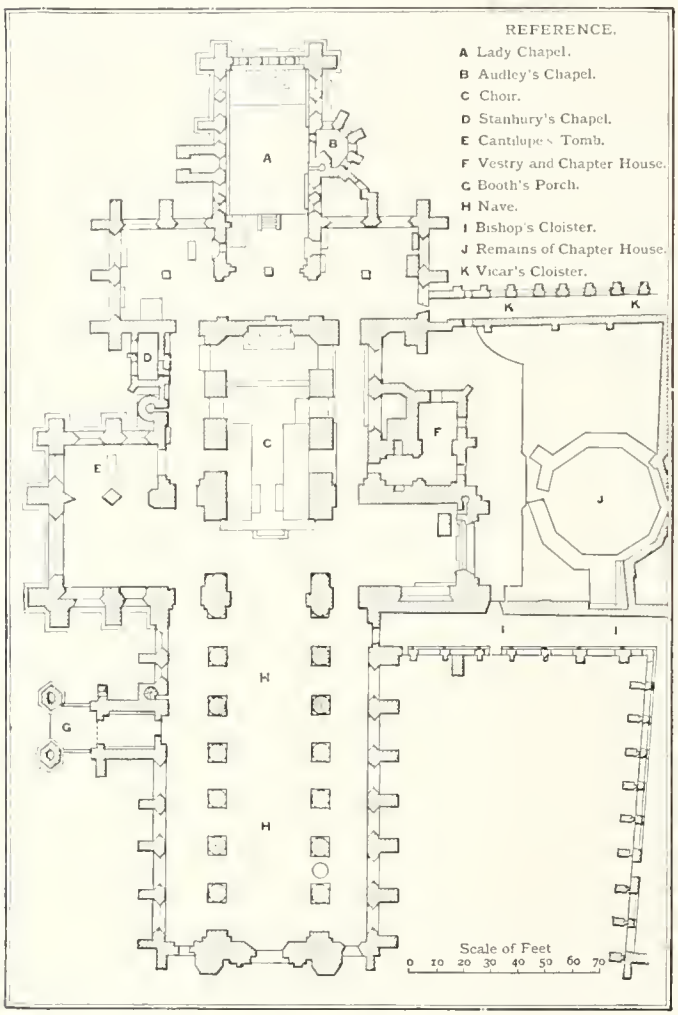
HEREFORD.

St. Ethelbert—An Ancient Bishopric—Bishop Reynelm begins the Present Cathedral—Its Slow Growth—Two Great Pre-Reformation Bishops—Vicissitudes of the Cathedral—Fall of the West Front—James Wyatt's Vandalisms—Restoration by the Cottinghams and Sir Gilbert Scott—The New West Front—The Nave and its Aisles—The Great Transept—The Screen—The Choir—The "Mappa Mundi"—The Eastern Transept—Lady Chapel and Crypt—The Library and its Treasures—The Close—Dimensions—Eminent Prebendaries and Bishops.

THE cathedral of Hereford has for its patron saint a monarch—that Ethelbert, King of the East Anglians, who in the year 792 was beheaded by Offa, King of Mercia. This masterful ruler had consented to give his daughter to Ethelbert in marriage: why he changed his mind and deprived him of his head we know not, although tradition is at no loss to supply him with adequate motive. The execution, or murder, is said to have taken place at Sutton, four miles from Hereford, and hither, after a while, in obedience to a vision, the body was brought by Brithfid, a pious noble. At Ethelbert's tomb miracles were wrought, and in the next century (about A.D. 830) Milfrid, a Mercian nobleman, was moved by the marvels to rebuild in stone the little church which stood here, and to dedicate it to the sainted king.

Before this, Hereford had become the seat of a bishopric. It is said, indeed, to have been the centre of a diocese so early as the sixth century, and if this be so we may say that in the seventh century the see was refounded by Putta, who fixed himself here when driven from Rochester by Ethelred, King of Mercia. The cathedral of stone which the piety of Milfrid raised stood for some two hundred years, and then, in the reign of Edward the Confessor, it was rebuilt. Only a short span of life had the new church, for it was plundered and burnt in 1056 by a combined force of Welsh and Irish under Griffith,

the Welsh prince; not, however, until its custodians had offered vigorous resistance, in which seven of the canons were killed. It remained in a state of ruin until Robert of Lorraine was consecrated to the see in 1079 and undertook its reconstruction. The work done by him was carried on, or, more probably, done over again, by Bishop Reynelm, who came next but one to him in the succession, and who reorganised the college of secular canons attached to the cathedral. Reynelm died in 1115, and it was only under his third successor, Robert de Betun, who ruled the see from 1131 to 1148, that the Norman church which he began, or continued, was brought to completion.



PLAN OF HEREFORD CATHEDRAL.

Of this Norman church, nothing has survived but the choir up to the spring of the clerestory, the south transept, the arch between the north transept and the choir aisle, and the nave arcade. It had been completed scarcely fifty years when William de Vere, who occupied the episcopal chair from 1186 to 1199, altered the east end by constructing in the Transitional style a retro-choir or processional path and a Lady Chapel, the latter of which was rebuilt no long while afterwards—between the years 1226 and 1246—in the Early English style, with a crypt beneath. About the middle of the century the clerestory, and probably also the vaulting of the choir, were rebuilt, having been damaged by the settling of the central tower. Then, under Bishop Aquablanca (1240–68), one of Henry III.'s foreign favourites, was begun the rebuilding of the north transept, completed later in the

same century by Bishop Swinfield, who also built the aisles of the nave and the eastern transept.

In the first half of the next century—the fourteenth—the rebuilding of the central tower, which is profusely embellished with the ball-



THE CATHEDRAL AFTER THE FALL OF THE WEST FRONT.
(From a Drawing by T. Heame, F.S.A.)

flower ornament, was carried out. Somewhere about the same time the Chapter-house and its vestibule were reared, and then Bishop Trevenant, who presided over the see from 1389 to 1404, rebuilt the south end and groining of the great transept. About the middle of the fifteenth century a tower was added to the western end of the nave, and in the second half of this century Bishops Stanbury and Audley built three chantries, the former on the north side of the presbytery, the latter on the south side of the Lady Chapel. Bishops Mayo and Booth, who between them ruled the diocese from 1504 to 1535, made the last additions to the cathedral by erecting the north porch, now forming the principal northern entrance. The building of the present edifice extended, therefore, over a period of four hundred and forty years.

Before further tracing out the history of the fabric, let us pause to review the characters of two of the most notable of the pre-Reformation Bishops of Hereford, who have left their mark upon the cathedral and the diocese. The Bishop Aquablanca (otherwise Peter of Savoy) who rebuilt the north transept came to this country in the train of

Eleanor of Provence. A man of energy and resource he was, undoubtedly; but though he lavished money upon the cathedral and made a handsome bequest to the poor, it cannot be pretended that he numbered piety among his qualifications for the sacred office to which Henry III. preferred him. He was an unblushing nepotist, nor did he scruple to practise gross fraud when occasion called for it. When Prince Edward came to Hereford to deal with King Llewellyn, the Bishop was away in Ireland on a tithe-collecting expedition, and he found the dean and canons absent also. Not long after the Bishop's return, which was probably expedited by the stern rebuke which the King administered, he and all his relatives from Savoy were seized within the cathedral precincts by a party of barons, who deprived him of the money which he had extorted from the Irishry.

Bishop Aquablanca's next successor but one was Thomas de Cantilupe, who, though he had faults not uncommon in men who held high ecclesiastical office in those days, was a strenuous administrator of his see, and an unbending champion of its rights. For assaulting some of the episcopal tenants and raiding their cattle, Lord Clifford was condemned to walk barefoot through the cathedral to the high altar, and the Bishop himself applied the rod to his back. Bishop Cantilupe also wrung from King Llewellyn some manors which that king had seized, and it was he who, after a successful suit at law, with the Earl of Gloucester for his opponent, to determine the possession of a chace near the Forest of Malvern, dug the trench which is still to be traced on the crest of the Malvern Hills. Excommunicated by Archbishop Peckham, he went to Rome and obtained a decree in his favour from



THE NEW WEST FRONT.



VIEW FROM THE NORTH-EAST.

the Pope, but did not live to enjoy the fruits of his victory, for he died at Orvieto, on his way home, in 1282. Rome was urged to canonise him, and among the evidences of his saintliness which his admirers appealed to, in addition to the miracles of healing wrought at his shrine, were the facts that he never ceased to wear his hair-shirt, and would never allow even his sister to kiss him. The testimony was regarded as conclusive, and forty years after his death the Bishop's name was added to the roll of saints. His arms were adopted for the see, and in his episcopate the registers of the diocese were begun.

In the war between King and Parliament the city of Hereford fell into the hands first of one party, then of the other. Once it endured a siege, and when it was taken the conquerors ran riot in the cathedral, and in their insensate fury wrought havoc which could never be repaired. In the early years of the next century, animated by the best intentions, Bishop Bisse (1712–21), whose brother, Chancellor Bisse, was one of the originators of the Three Choirs Festival, perpetrated a good deal of mischief. To support the central tower, he built up a hideous mass of masonry which by its lateral pressure defeated the purpose it was intended to answer; he further disfigured the church with an enormous altar-piece and an oak screen, and instead of restoring the

Chapter-house he allowed its stones to be utilised for alterations to the Palace. Towards the end of this century there came upon the cathedral the greatest calamity that had befallen it during the centuries of its existence. On Easter Monday, 1786, the western tower fell, involving with itself in irretrievable ruin the whole of the west front and at least one bay of the nave. The tower, which, unlike the west tower of Ely, was engaged in the west bay of the nave, had a general resemblance to the central tower; both were profusely covered with the ball-flower ornament, and both terminated in leaden spires.

There now appears upon the scene the man whose name has so often, alas! to be mentioned in these pages—the James Wyatt of whom it is difficult not to think in terms of execration when we remember the havoc he wrought at Durham, and Salisbury, and here at Hereford. Making no attempt to restore the fallen west front, he built a new one out of his own head on what was admired at the time as "a neat Gothic pattern"; shortened the nave by one bay; and, not content with these feats, positively tore down the ancient triforium, clerestory, and vaulting of the nave, and replaced them with wretched Pointed work of his own. About the same time the central tower was denuded of its spire, and to increase its height, relative and actual, its parapet was raised, pinnacles were added, and the roofs of the nave and choir were lowered. Such were the liberties which architects at the end of the eighteenth century felt themselves at liberty to take with the memorials of the great ages of architecture. No wonder that when Augustus Welby Pugin came to Hereford in 1833 he was smitten with horror at the sight of Wyatt's achievements, and was almost afraid to enter the cathedral. "The west front was his!" he exclaimed in a letter to a friend. "Need I say more?"



THE REREDOS, WITH CARVED SPANDREL BEHIND.

In 1841 the work of restoration was begun at the instance of Dean Merewether, and was carried out under the Cottinghams, father and son.

Bishop Bisse's masonry, which by this time had been found out, was swept away from the central tower, the lantern was strengthened and exposed to view, and much work was done in the nave and to the exterior of the Lady Chapel. The younger Cottingham having been drowned on a voyage to New York, in 1857 Gilbert Scott was called in, and from that time the work of restoring the choir with its aisles and transepts, the great transept, and the Lady Chapel, was continuously prosecuted until 1863, when (June 30) the cathedral was reopened with solemn services, the Bishop of the diocese, Dr. Hampden, preaching in the morning and Bishop Wilberforce in the evening. In his Diary, by the way, the latter Bishop characterises his right reverend brother's sermon as "dull, but thoroughly orthodox"; of his own service he remarks not without complacency, "I preached evening; great congregation and much interested."

Between them these two restorations cost some £45,000. Since then much else has been done, and recently "Wyatt's Folly," as his wretched west front was often called, has been replaced by a highly ornate façade in the Decorated style in commemoration of the Diamond Jubilee of Queen Victoria, whose figure is to be seen in the beautiful stained glass which fills the seven-light window subscribed "by the women of Hereford diocese." The design was supplied by Mr. John Oldrid Scott, and the new front was dedicated on Lady Day, 1904.

When we enter the building and stand under the west window, the mind receives an impression of smallness, due mainly to the ponderous Norman arches and columns of the nave. From this point the eye need see nothing that is not Norman, for Wyatt's triforium and his clerestory windows may be disregarded as above the eye line. The decorative work on these fine columns and arches has been freshened, but it remains substantially as the graceful fancy of Bishop Reynelm's masons left it. Until 1847 the piers, massive as they are, must have had a stumpy appearance, for the pavement which had been laid down in the nave completely hid the bold square bases on which they rested. Their bulk, too, is relieved by the double semi-cylindrical shafts which run up their north and south faces, ending in small double capitals at the height of the capitals of the piers themselves. In the south aisle of the nave are two fourteenth-century tombs, with effigies of unknown ecclesiastics. The tomb of Sir Richard Pembridge, Knight of the Garter in the reign of Edward III., is worthy of special notice as a fine example of the armour of that period, and because it is one of the earliest instances of an effigy wearing the garter. A square-headed doorway gives access from this aisle to the Bishop's Cloister.

If, instead of entering by the west door, we gain access to the interior through the great north porch and the rich Decorated doorway, a good general view is at once obtained. The fine massive Norman pillars of the nave, tower, and choir, the superb modern screen, the spacious and lofty central lantern, the reredos with its richly carved spandrel behind, the distant view of the Lady Chapel with its lovely lancet windows and foliated ornaments, its groined roof and stained glass, the darkness of the choir and the various lights and shades, all combine to make a deep impression of solemn mystery. The tomb of Bishop Booth, the builder of the porch, is to be seen in the sixth bay of the nave on the north side, guarded by the only ancient ironwork in the church which has been left unmolested. On the south side of the nave is the Norman font, a circular bowl large enough to allow of the immersion of children.

The north transept, rebuilt, as we have seen, by Bishop Aquablanca in the Decorated period, and restored by Scott, is remarkable for the lovely diapering of the triforium arcade, and yet more for the singular form of the pointed arches and windows, which have so slight a curvature as to resemble two straight lines meeting at an angle. The north window is filled with stained glass by Hardman as a memorial of Archdeacon Lane-Freer, who died in 1863. In this transept is the tomb or substructure of the shrine of Bishop Cantilupe, a rich specimen of early Decorated work, which has been most carefully restored. Of Purbeck marble, it is built in two stages, of which the lower contains fourteen figures of Knights Templars in chain armour, occupying cinquefoiled niches—a reminiscence of the fact that the Bishop was Provincial Grand Master of that Order in England. Between the north choir aisle and the eastern aisle of the transept is the tomb of Bishop Aquablanca, the most ancient and most beautiful of the episcopal monuments in the church. The effigy is a fine and perfect example of a bishop in full vestments; the rich canopy is supported by slender shafts; the carving throughout is so delicate and so rich that as a work of art the tomb is scarcely surpassed by any of its period. The south transept is thought by some authorities to be the oldest part of the cathedral, and it certainly exhibits much unmistakable Norman work, notably the eastern wall with its beautiful arcades.

The choir-screen, of wrought-iron, painted and gilt, strikes a note too plangent, perhaps, for its surroundings; but it is beautiful in form and admirable in craftsmanship. Designed by Scott, it was executed by Messrs. Skidmore, of Coventry, from whose works also came the earlier metal screen at Lichfield. The choir, consisting of three Norman bays of three stages, is full of objects of much beauty and interest.



HEREFORD CATHEDRAL: THE NAVE, LOOKING EAST.

The reredos, designed by the younger Cottingham, consists of five canopied compartments, with elaborate sculpture representing our Lord's Passion. Behind it is a pier from which spring two pointed arches; the spandrel thus formed is covered with rich modern sculpture, representing Christ in majesty, with angels and the four Evangelists; below is a figure of King Ethelbert. Against the most easterly pier on the south side of the choir is to be seen a small effigy of this king, which was dug up at the entrance to the Lady Chapel about the year 1700. The Bishop's throne and the stalls, of good fourteenth-century work, all carefully restored, and the modern book desks and figures of angels on the upper stalls, deserve attention. There is also a very curious ancient episcopal chair.



THE LADY CHAPEL.

In the north choir aisle is Bishop Stanbury's late Perpendicular chantry, a charming little structure with fan-vaulted roof and panelled walls, lighted by two windows on the north side. The alabaster effigy, although slightly mutilated, is a valuable example of mediæval vestments. On the wall of the opposite choir aisle, accessible to the visitor at all times, is preserved the celebrated Hereford "Mappa Mundi," dating from the later years of the thirteenth century, the work of an ecclesiastic who is supposed to be represented in the right-hand corner on horseback, attended by his page and greyhounds. He has commemorated himself under the name of Richard de Haldingham and Lafford in Lincolnshire, but his real name was Richard de la Battayle or de Bello. He held a prebendal stall in Lincoln Cathedral, and was promoted to a stall in this cathedral in 1305, afterwards becoming Archdeacon of Reading. During the troublous times of Cromwell the map was laid beneath the floor of Bishop Audley's Chantry, beside the Lady

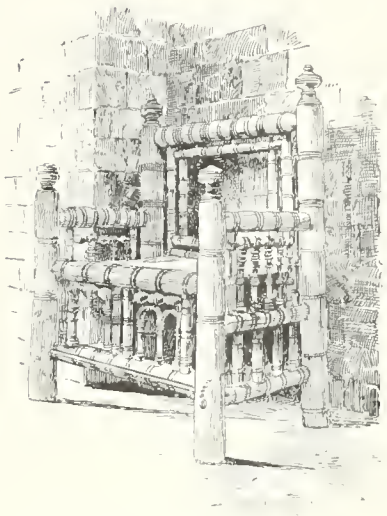
Chapel, where it remained secreted for some time. In 1855 it was cleaned and repaired at the British Museum. It is certainly one of the most remarkable monuments of its kind in existence, being the largest but one of all the old maps, drawn on a single sheet of stout vellum. The world is represented as round, surrounded by the ocean. At the top of the map (the east) is represented Paradise, with its river and tree; also the eating of the forbidden fruit and the expulsion of our first parents. Above is a remarkable representation of the Day of Judgment, with the Virgin Mary interceding for the faithful, who are seen rising from their graves and being led within the walls of heaven. There are numerous figures of towns, animals, birds, and fish, with grotesque creatures; and the four great cities, Jerusalem, Babylon, Rome, and Troy, are made very prominent. In Great Britain most of the cathedrals are mentioned.



SHRINE OF BISHOP CANTILUPE.

In the north-east transept, of which the vaulting is supported by a central octagonal pier, a large number of monumental fragments are preserved, forming a rich and varied collection. There is also a beautiful altar-tomb of alabaster and polished marbles erected as a public memorial to a former Dean, Richard Dawes, who died in 1867. The effigy, by Mr. Noble, is a good likeness of the Dean, who was an ardent supporter of the education movement about the middle of the last century. The south-east transept contains memorials of several Bishops of Hereford.

The remains of Bishop Gilbert Ironside (1701), together with his black marble tombstone, were removed to this place in 1867, when the Church of St. Mary Somerset, in Upper Thames Street, London, was taken down. Here also may be seen a curious effigy of St. John the Baptist, and a fine marble bust, believed to be the work of Roubiliac. The handsome canopied Perpendicular tomb of Bishop Mayo (1516), with effigy fully vested, is on the south side of the altar. In the south-east transept, again, is a doorway that opens into the Vicars' Cloister, an interesting piece of Perpendicular work which leads to the college of the vicars choral.



ANCIENT EPISCOPAL CHAIR.

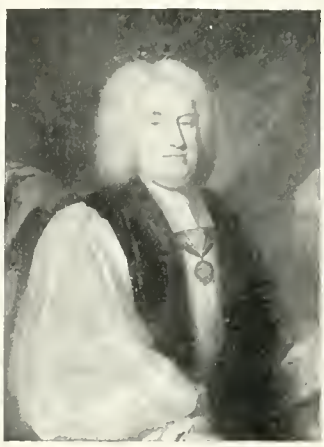
Crossing the retro-choir or ambulatory, we enter the spacious and beautiful Early English Lady Chapel, which is built over the crypt and is approached by an ascent of five steps. Of the five beautiful lancet windows at the east end, each with a quatrefoil opening in the wall above it, Fergusson remarks that nowhere on the Continent is such a combination to be found; and he brackets them with the Five Sisters at York and the east end of Ely. They are filled with glass by Cottingham as a memorial of Dean Merewether, who is buried in the crypt below, and is further commemorated here by a black marble slab with a brass by Hardman, recording his unwearied interest in the restoration of the cathedral. In the Lady Chapel are monuments of Joanna de Kilpec and Humphrey de Bohun, her husband. The former, Countess of Hereford, was a fourteenth-century benefactress of the cathedral, who gave to the Dean and Chapter an acre of land in Lugwardine, and the



THE "MAPPA MUNDI."



BISHOP MONK (1661-61).



BISHOP HOADLEY (1721-23).
(*National Portrait Gallery.*)



Photo. Russell.

BISHOP PERCIVAL.

advowson of the church, with several chapels pertaining to it. On the south side of the Lady Chapel, separated from it by a screen of curious design, is the chantry erected at the end of the fifteenth century by Bishop Audley, who, being translated to Salisbury, built another there, in which he is buried. His chantry here, pentagonal in shape, is in two storeys, with two windows in the lower and five in the higher.

Though the crypt is small, it is of special interest, as the solitary example of a crypt in an English cathedral built after the Norman period until we come to Truro Cathedral—for the crypt of St. Paul's is only a reconstruction. To its use as a charnel house it owes the name of Golgotha.

The library contains many old books in MS. chained to their places, some of them fine specimens of ancient handwriting, and containing beautiful illustrations in gold and colour. Two of the most valuable are a unique copy of the ancient Hereford antiphonary of the thirteenth century, in good preservation, and a copy of the Gospels at least a thousand years old, in Anglo-Saxon characters. Another treasure is an ancient reliquary of oak, bequeathed to the cathedral by Canon Russell, who is said to have obtained it from a Roman Catholic family in whose possession it had long been. It is covered with copper plates overlaid with Limoges enamel representing the murder and entombment of St. Thomas of Canterbury.

Between the cloisters, the Bishop's and the Vicars', both on the south side of the cathedral, are the remains of the Chapter-house.

In the troubles of 1645 the lead was stripped from its roof, and we have already recalled how Bishop Bisse most inexcusably completed its ruin. The Bishop's Palace, the Deanery, residences for the canons, and the cathedral school are in close proximity to each other. The College, the residence of the vicars choral, forms a picturesque quadrangle.

The exterior length of the church is 342 feet, the interior length 326 feet, the nave (up to the screen) measuring 158 feet and the choir 75 feet. The great transept is 146 feet in length, the east transept 110 feet. The nave and choir (including the aisles) are 73 feet wide; the nave is 64 feet high, and the choir 62½ feet. The lantern is 96 feet high, the tower 140½ feet, or with the pinnacles 165 feet.

Among eminent men who have been associated with the cathedral, besides those who have already been mentioned, are Robert of Gloucester, the chronicler, prebendary in 1291; Nicholas of Hereford, chancellor in 1377—a remarkable man, leader of the Lollards at Oxford; Polidore Vergil, prebendary in 1507—a celebrated literary man, as indeed with such a name he ought to have been; and Miles Smith, prebendary in 1580, promoted to the see of Gloucester—one of the translators of the Authorised Bible. Another famous prebendary was Cardinal Wolsey, who was appointed to a stall in 1510. The list of post-Reformation prelates includes Matthew Wren, who, however, was translated to Ely in the year of his consecration (1635); Nicholas Monk, a brother of the Duke of Albemarle, who died within a few months of consecration (1661); and two bishops around whom ecclesiastical storms raged —Benjamin Hoadley and R. D. Hampden. The one, by his tract against the Non-jurors and his sermon on the Kingdom of Christ, provoked that Bangorian Controversy which led to the virtual supersession of Convocation from 1717 to 1852; the appointment of the other to this see by Lord John Russell in 1847 was bitterly opposed by those who considered him latitudinarian, including the Dean of Hereford, and was appealed against in the Court of Queen's Bench. Dr. Hampden went his way, which was that of a student rather than of an administrator, and ruled the diocese for one-and-twenty years, leaving behind him at his death, in 1868, the reputation of a great scholar and thinker.



ENAMELLED RELIQUARY.



VIEW FROM THE NORTH-WEST, ACROSS THE SEVERN.

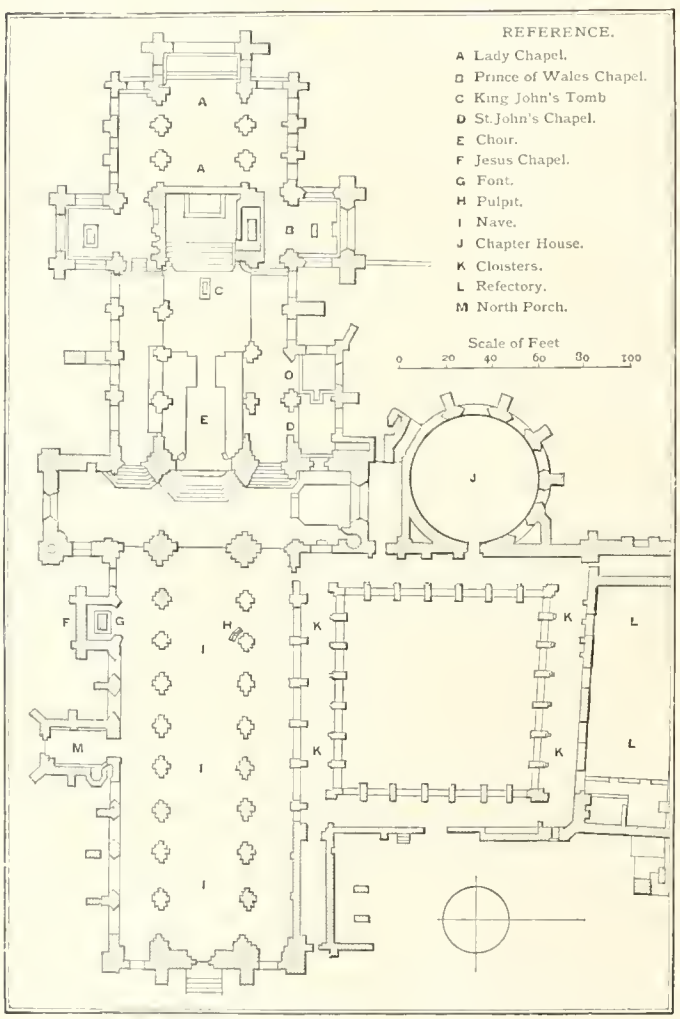
WORCESTER.

Situation—Effect of the Exterior—Foundation of the See—The First Church—St. Oswald and St. Wulfstan—The Building of the Present Church—Its Vicissitudes—Restorations—Traces of Norman Work—The Crypt—Nave—Transepts—Choir—Tomb of King John—Prince Arthur's Chantry—The Lady Chapel and its Monuments—Reminiscences—Dimensions—Cloisters—"Miserrimus"—Conventual Buildings—Famous Bishops.

THOUGH fortunate in its situation, overlooking the Severn, Worcester Cathedral, as to its exterior, makes little impression either of grandeur or of grace. It stands in the form of a double or "patriarchal" cross, without transept aisles, and it must be conceded that there is some monotony in the design, an effect to which the position of the tower, midway between east and west, makes its contribution. The tower, too, though well proportioned, is poor in its details, and the exterior of the church as a whole is bare. Yet, seen from Shrub Hill, the cathedral rises nobly against the wavy outline of the Malvern Hills; and on a bright evening in spring or autumn the level rays of the setting sun shining across the Severn light up the windows with a blaze of glory, as if it were illuminated within for some high festival.

If one's first impressions of Worcester are disappointing, there is compensation to be found in the richness of the interior, of which we shall speak presently, and in the wealth of memorable association of which the church can boast. The town of Worcester, on a Roman

road and beside a great river, naturally became the bishop's seat on the conversion of the Hwiccian province. The see was formed in 680, with Tatfrith, a monk from Whitby, for first bishop, but he died before he could be consecrated, and gave place to Bosel, also a monk from St. Hilda's Abbey. The first rude church, dedicated to St. Peter, was rebuilt in the tenth century by St. Dunstan's successor in the episcopate, St. Oswald, who was a great patron of the monastic as opposed to the secular clergy. Dedicated to St. Mary, the new church stood a little to the north-east of the present cathedral, and was, for those days, a stately building, with twenty-seven altars for the monks who were to supplant their less strictly monastic predecessors. St. Wulfstan, who was consecrated to the see in 1062, and was not displaced at the Conquest, found Oswald's church in ruins, the handiwork of Hardicanute's soldiers, sent to chastise Worcester for rising against the ship-tax; and in 1084 he set to work upon a new cathedral. It is said that while witnessing the removal of the ruins of Oswald's church St. Wulfstan burst into tears, "declaring that he was pulling down the work of a man far holier than himself—a church in which so many saints had served God." But another version makes him lament that he and his co-workers were "neglecting the care of souls and labouring only to heap up stones"—a reflection which breathes a very different spirit.



PLAN OF WORCESTER CATHEDRAL.

Wulfstan's church was an unlucky one. It was greatly injured in a conflagration of 1113; the central tower fell in 1175; and the cathedral was again burnt, this time with the whole monastery, in 1202. By the year 1218, however, the church was restored or rebuilt, and was then rededicated with



WORCESTER CATHEDRAL, FROM THE SOUTH-WEST.

much pomp by Bishop Silvester, in honour of St. Mary, St. Peter, St. Oswald, and St. Wulfstan, in the presence of the young king, Henry III., the body of St. Wulfstan being transferred to its shrine near the high altar. Portions of this later Norman and Transitional-Norman building may still be seen in the nave, at the western end of the choir, and in the northern transept. Not yet had the cathedral exhausted its run of ill luck. In the year 1221, during a great storm, the "two lesser towers" fell. These, it is thought, may have flanked the choir, as at Canterbury, and thus have injured it in their fall, for the existing choir was begun in the year 1229. In the fourteenth century the nave, except the two western bays, which are Transitional-Norman, was rebuilt, the earlier part dating from about 1320. Under Henry de Wakefield, whose episcopate lasted from 1376 to 1394, the choir and nave were vaulted, the tower was completed, the north porch was built, the west entrance overlooking the river was closed up, and much other work was done.

When, at the Reformation, the Priory was dissolved the cathedral suffered little, except that in 1538 the shrines of St. Oswald and St. Wulfstan were destroyed, the relics being buried near the high altar. But in the Wars of the Great Rebellion much scathe was wrought here, first by the followers of the Earl of Essex, and again after the battle of Worcester, which Charles watched from the tower of the church until it was almost too late for him to escape capture. Five years before this, in 1646, when the victorious Parliamentarians entered the city after a long siege, they had acted with signal moderation, behaving, indeed, better than the garrison had done, for these, as a diarist complains, had robbed and plundered "without discipline or punishment," whereas the Parliamentary soldiers "behaved quietly, received their contribution, and were content, having among them good discipline." But now that final ruin had overtaken the Stuart cause, and there was all the more reason for moderation, Cromwell's men appear to have abandoned themselves to the most unbridled license. The six thousand Royalists who were taken captive were penned within the cathedral, and one prefers not to imagine the scene it presented when thus debased to the uses of a dismally-overcrowded gaol. After this it was left severely alone, a melancholy monument of neglect, until the Restoration, when once more the voice of prayer and praise was heard within its walls.

Early in the eighteenth century extensive repairs were undertaken, and were followed by further renovations later in the same century, these including the rebuilding of the north end of the nave transept, the abolition of the ancient right of way through the church, the erection of the great flying buttresses at the east end, the rebuilding of the west

and of the east window. The restoration to which the interior of the church owes its sumptuousness was begun in 1857, by Mr. Perkins, the cathedral architect, was continued after 1864 by Sir Gilbert Scott, and was not concluded until 1874. Since then not a little has been done for the further enrichment of the church. The restoration it has undergone was certainly a drastic one, which did not shrink from the rebuilding of the east front in the Early English style, for the sake of uniformity; and to some it may seem that the magnificence of the interior, its wealth of marbles, precious stones, and brasswork, appeals to the senses rather than ministers to one's delight in ancient things. Those who feel thus must find such consolation as they can in the assurance of Professor Willis that, as far as the point can be determined, the cathedral now wears the aspect which it anciently presented, and in the knowledge that the wealth which has been lavished upon it represents a zeal for the house of God such as inspired those who first reared its walls.



THE EDGAR TOWER.

Traces of old Norman work are fewer and less vivid at Worcester than they would otherwise be, owing to the perishable nature of the stone. Striped layers, white and green, may be discerned, as at Pisa and Sienna. The hand of the Norman builder may be seen in the walls of the transepts, in the juncture of the north wall of the choir with the tower, in the western part of the choir, in the south corner of each western transept (where the circular staircase projects unusually into the cathedral), and elsewhere. The eastern arch of the north transept speaks his skill. A Norman shaft remains in the angle at the west end of the south aisle of the choir. On the outside of the western end of the nave are vestiges of two Norman doorways, surmounted by Norman windows, and of a central doorway, decapitated by the great west window inserted in 1380. But the crypt, approached by a staircase from the southern limb of the west transept, forms the most perfect

relic of Bishop Wulfstan's work. The pillars here are more slender than those of the sister crypts, and the arches, instead of being flattened into ellipses, as at Winchester and Gloucester, are semicircular, so that the crypt, in Professor Willis's words, is "a complex and beautiful temple," whereas those at Gloucester and Winchester "appear as sepulchral vaults." The cross views, through the maze of Norman pillars, simple and unadorned, remind the travelled visitor of the mosque at Cordova.

We must not omit to point out that the variety of styles is pervaded by a remarkable unity of design: for instance, in the arches of the nave and of the choir, dating, these from the thirteenth, those from the fourteenth century. The nave consists of nine bays, in the two westernmost of which pointed arches are mixed with semicircular. Like a pointed Norman doorway in the cloisters, they retain their Norman character without the Norman configuration. The eastern part of the nave is Decorated; the middle part is Decorated on the north, Perpendicular on the south; the foliage of the piers is richer on the north side than on the south. In the eighth bay from the west end is Jesus Chapel, which was opened to the nave about the middle of the eighteenth century, and has recently been restored and richly embellished. The pavement of the nave, black and white marble, the munificent gift of the late Earl of Dudley, is more suitable for Italian than for Gothic architecture, and the same may be said of the pulpit, also his gift, elaborately carved in marble and alabaster by Forsyth, from designs by Scott. Among the monuments in the nave and its aisles are those of Judge Littleton (*d.* 1481), the famous author of the treatise on "Tenures" which, with Coke's commentary upon it, was for generations the leading authority on the law of real property, and Bishop Gauden, the author of the Eikon Basilike, who is said to have died



PRINCE ARTHUR'S CHANTRY.

of chagrin at his failure to obtain translation to the rich see of Winchester.*

The north limb of the west transept, in two bays, is Norman up to the clerestory, and above this point Perpendicular, and the south limb is of the same general character. In the former is a melodramatic and incongruous monument, by Roubiliac, of Bishop Hough, whom a relief below the recumbent effigy shows as pleading with James II. for the rights of Magdalen College, Oxford, of which that monarch had ejected him from the presidency.

Passing through Scott's light screen of oak and open metal work, we enter the graceful choir, which with the eastern transept and the Lady Chapel is Early English, begun in 1224, and ranks among the earliest specimens in England of the style which displaced the ponderous architecture of Normandy. The choir, in five bays, is of the same height as the nave, but the triforium is shorter. In the Lady Chapel, the floor being lower, the shafts are taller, but the horizontal lines of the tiers of arches remain the same; the narrowness of the arches enhances the height. The eastern transept, like those of Clugny and of St. Benoît-sur-Loire—Benedictine monasteries both, as was Worcester—is unusually lofty. The gilt rings round the columns were added by Bishop Giffard in 1269, probably to hide the iron clamps which here, as at Pershore, welded the stonework together, when the slighter columns began to succumb under the pressure from above. The stalls and the misereres, with their quaint carvings, ecclesiastical or social in their meanings, are of the fourteenth century. The canopies are in the style of the Renaissance. The choir pulpit is a specimen of Jacobean architecture, and was formerly in the nave; the Bishop's throne, of oak, richly carved, is modern, as also is the sumptuous reredos, which, executed by Messrs. Farmer and Brindley from Scott's designs, was the gift of Dean Peel, brother of the great Sir Robert, and is to the memory of his wife. The Dean's own memorial, of marble, inlaid with a large cross and with the emblems of the Evangelists, forms the back of the structure.

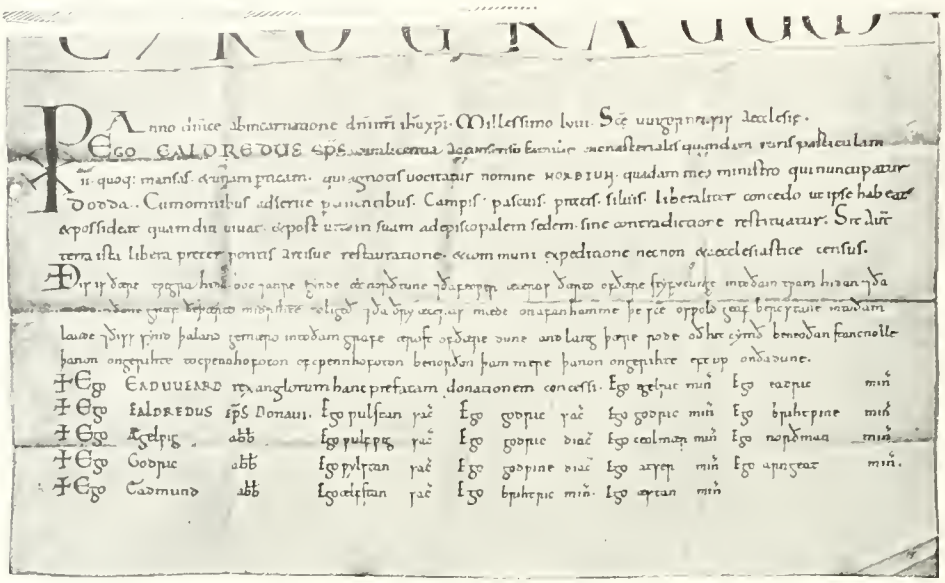
In the middle of the choir is the most famous monument in the cathedral, the tomb of King John, now gorgeous with gilt, for in the restoration which ended in 1874 the Commissioners of Works took it in hand, and though happily they did not attempt the restoration of the sculpture, they covered it over with gilding. The most execrable of English kings, at his death at Newark in 1216, is said to have commended his dust to St. Wulfstan, and so the body was embalmed and brought here to Worcester and buried at the foot of the high altar between the tombs of St. Wulfstan and St. Oswald. It was moved

* *See* Vol. I., p. 216.



WORCESTER: THE CHOIR, LOOKING WEST.

eastwards, with the high altar, under Bishop Blois, a few years later, but was replaced in the reign of Henry VIII. The effigy is ancient, is believed to have once formed the lid of the stone coffin in which the royal remains were laid, and is said to be the oldest regal effigy in



CHARTER OF BISHOP ALDRED, CONFIRMED BY EDWARD THE CONFESSOR A.D. 1058.

England. It now reposes upon an altar tomb probably constructed towards the middle of the sixteenth century by a sacrist of the name of Alchurch, and thought by Horace Walpole to be worthy of Cavalloni. The king is represented in royal robes, crowned; the right hand formerly held a sceptre; the left grasps the handle of a sword, its point inserted into the mouth of a lion, on which the feet rest. The coffin itself, in the year 1797, was found beneath the tomb, level with the pavement, and covered only with two elm boards. "Part of the royal apparel," says Bloxam, "was firm in texture, but the colour was gone; part of the sword and leather sheath were lying on the left side of the body, but much mouldered; the boots on the feet were more perfect; part of one of the robes appeared to have been embroidered; the head was covered by a close-fitting skull-cap, which appeared to have been buckled under the chin. A quantity of a sort of white paste, which lay in lumps, was, I think, the salt of which Matthew Paris speaks, used for preserving the body for a time. The tomb was shortly after closed. It is hardly to be doubted that the body of the king had been arrayed in the same apparel as that exhibited on his effigy."

On the south side of the altar is the next most interesting historical feature of the cathedral, the chantry of Prince Arthur, elder brother of

Henry VIII., who died at Ludlow in 1502, a few months after his marriage with Catherine of Aragon, and was buried here amid tears and sobs which attested the sorrow felt for his untimely end. It is one of the finest and richest specimens of Tudor monumental sculpture in the country, battlemented and pinnacled, and embellished with the Tudor emblems, the rose and portcullis, while within is a plain altar-tomb of granite in the centre, with a figure of the mourning father at the west end, and at the east end rich canopies covering statues. In the south aisle, which is at a lower level than the floor of the choir, two older monuments are incorporated with this chantry by being placed beneath arcades in its base. They are assigned to Bishop Giffard, who died in 1302, and to Audela, wife of John de Warren. Attached to this aisle is the Chapel of St. John, restored by Earl Beauchamp; and here, in the south wall, is the doorway of the stone staircase leading to the treasury, occupied, it is said, by Cromwell after his victory, and in earlier days sometimes used for the confinement of refractory monks. The small oriel window in the north aisle, vulgarly called the "peephole," belonged to the sacristan's "checquer," or counting-house.

On the north side of the Lady Chapel is probably the most ancient episcopal effigy in the cathedral—a recumbent figure which is believed to represent William of Blois, rebuilder of this part of the church. Close to the altar-screen lies Ballard, last Abbot of Evesham and first Dean of Worcester. Two knights in armour, two mediæval ladies, one apparently of extraordinary stature, are represented by recumbent figures in the Lady Chapel. A small slab on the north wall is in memory of Izaak Walton's second wife, the sister of Bishop Ken; the inscription is from Walton's pen, and runs thus (the spelling being modernised):—"Here lieth buried so much as could die of Anne, the wife of Izaak Walton, who was a woman of remarkable prudence and of the primitive piety, her great and general knowledge being adorned with such true humility and blest with so much Christian meekness as made her worthy of a more memorable monument. She died (alas that she is dead!) the 17th of April, 1662, aged 52. Study to be like her." In the Lady Chapel, too, are a recumbent effigy in white marble of the first Earl of Dudley (*d.* 1885), one of the most generous of the recent benefactors of the cathedral, and a monument, designed by Scott and executed by Forsyth, of the fourth Lord Lyttelton, whose effigy is admirable in posture and expression. In the north-east transept is a very graceful monument by Chantrey to Mrs. Digby.

Many are the perils the cathedral has passed through, from Danish pirates and Welsh maurauders, as well as from the conflagrations so frequent in the Middle Ages, and from civil wars. In 1292—probably

not then only—two rival processions fought in the church. During the siege of 1646 a field-piece was slung up to the top of the tower; and subsequently the lead off the roof was sold, with much else, by auction. The cathedral, more than most of its sister churches, has been distinguished by royal visits and royal gifts, from King Edgar, in the tenth century, downwards. It was a special favourite with the Plantagenets. Henry II. and Henry III. attended mass here soon after their accession to the



TOMB OF KING JOHN.

throne. John, niggardly as he was in other directions, could be lavish in his superstitious awe of Oswald and Wulfstan. Edward I. came here almost yearly, particularly before setting out on his foreign campaigns. Elizabeth visited Worcester in great state, to the cost of Bishop Bullingham. James II., on the other hand, insulted "the faithful city" by preferring a Roman Catholic chapel to the cathedral, and a Roman Catholic priest to the bishop.

The exterior length of the cathedral is 425 feet, the interior length 387 feet. The nave is 170 feet long, and both nave and choir are 78 feet wide and 68 feet high. The length of the western transept is 128 feet; of the eastern 120 feet. The height of the tower is 196 feet.

The cloisters are entered from the south aisle of the nave, the cathedral forming, as usual in Benedictine monasteries, a screen from

the north wind for the other buildings, and the cloisters serving as a sheltered ambulatory for the monks. They were damaged in the Rebellion, but are now in good preservation. In the north walk is the slab bearing that shortest and saddest of inscriptions, "Miserrimus!" believed to mark the grave of the Rev. Thomas Morris, a minor canon of Worcester, who, deprived of his livings because of his refusal to take the oath of allegiance to William III., died in great poverty in 1748, in his eighty-



THE CRYPT.

ninth year. This inscription forms the subject of one of Wordsworth's sonnets:

"'Miserrimus!' And neither name nor date,
Prayer, text, or symbol, graven on the stone;
Naught but that word assigned to the unknown,
That solitary word—to separate
From all, and cast a cloud around the fate
Of him who lies beneath. Most wretched one!
Who chose his epitaph? Himself alone
Could thus have dared the grave to agitate,
And claim among the dead this awful crown;
Nor doubt that he marked also for his own,
Close to these cloistral steps, a burial-place:
That every foot might fall with heavier tread,
Trampling upon his vileness. Stranger, pass
Softly!—to save the contrite, Jesus bled."

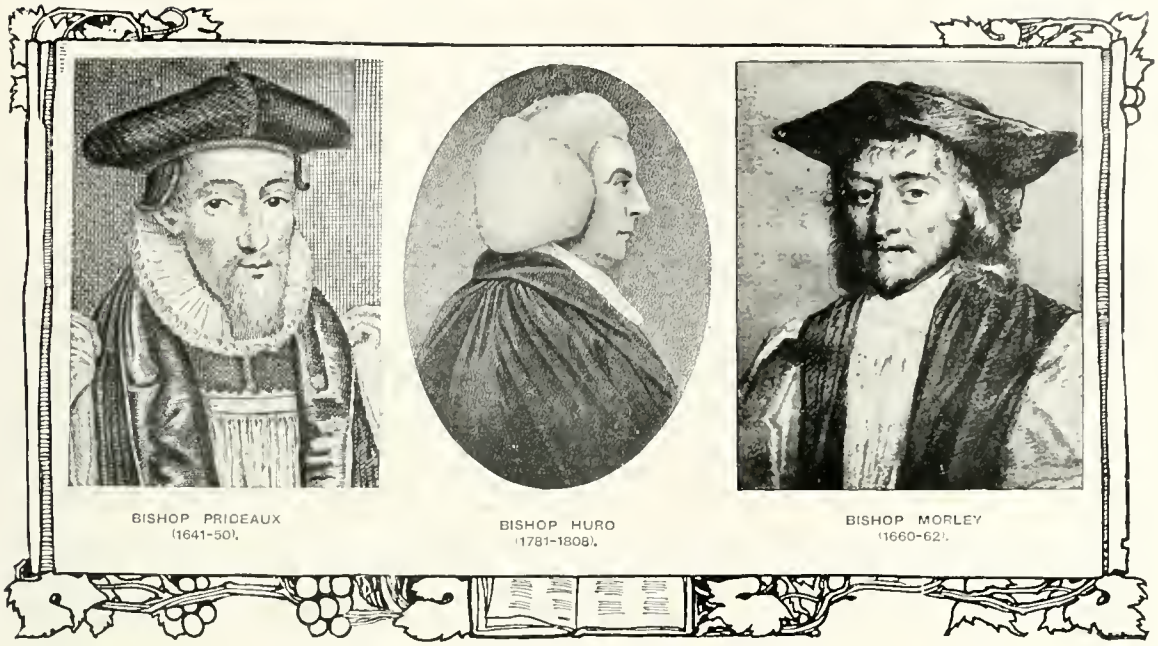
Poetry inspired by an hypothesis is never quite satisfactory, and in this instance it may well be that the cry of woe came from a heart that sorrowed for a lost cause rather than for its own vileness.

In plan the conventual buildings resembled those at Durham, a river here, as there, flowing below on the west side. The refectory was, as usual, on the south side of the quadrangle; since the dissolution it has been used for the cathedral school. Like the cloisters, it is in the Decorated style, but with a Norman crypt. The Norman lavatory is in the south-west corner of the quadrangle, conveniently near the refectory, and the dormitory is on the west. Water was conveyed in leaden pipes from Henwick Hill till the Rebellion, when the pipes were used for ammunition. Passages, or "slypes," lead from the cloisters, one southwards into the outer court (*curia*) of the monastery, one westwards to the infirmary, one eastwards, bifurcating to the Prior's house and to the monks' burying-ground. This last passage served as the parlour (*locutorium*), where the inmates might speak with pedlars and other visitors. The library, over the south aisle of the nave, approached by a winding stair from the north-west angle of the quadrangle, contains many valuable works, and particularly a digest, in MS., of Roman law, by Vacarius, an Italian canonist who was brought to England by Archbishop Theobald in Stephen's reign, and who is said to have introduced the study of civil law at Oxford.

On the east side of the cloister is the Chapter-house, circular within but decagonal without, for at the beginning of the fifteenth century it was found necessary, owing to the thrust of the vault, partly to rebuild the walls, and the effect of the alteration was to deprive the exterior of its circular form. The present Perpendicular vault is supported by a rather slender central shaft of Norman date. East of the Chapter-house, and close to the site of the Prior's house, stood the spacious Guesten Hall, built by the Prior in 1320 for the accommodation of pilgrims to the shrines of Oswald and Wulfstan. It was afterwards incorporated into the Deanery, and was disclosed in the year 1842, when that building was pulled down and the old episcopal palace on the north side of the cathedral was made over to the dean. The fine oaken roof and Decorated windows of the Guesten Hall still remained fairly intact,



BISHOP LATIMER
(1535-39).



BISHOP PRIDEAUX (1641-50).

BISHOP HURD (1781-1808).

BISHOP MORLEY (1660-62).

but it was found that the expense of repairing it would be so great that in 1860 the roof was given to the church of the Holy Trinity, Shrub Hill, and the greater part of the remainder was pulled down, leaving only some picturesque fragments. It was the last of the Guesten Halls, and with it, as one writer has remarked, was effaced a chapter from the history of England.

Of the other conventual buildings, owing to the friable sandstone of which they were built, and to rough usage in days past, there are but scanty remains. The gateway, now known as the Edgar Tower, a remnant of the old castle, was the main entrance to the monastic precincts. The charnel-house (*capella carnaria*) stood to the north-west of the north porch. Bishop Cantilupe endowed it for four priests, and added a prison. In 1636 it was converted into a school for the city, but through damp and neglect it soon fell into decay, and only the crypt has survived. The clocherium or campanile, rising, with its wooden spire, to a height of 150 feet, almost touched the north-east transept. The churchyard cross was on this side, and was used, as at St. Paul's Cathedral, for preaching, seats for the chief citizens being placed against the north wall of the cathedral.

In the roll of Bishops of Worcester there is no lack of distinguished names. Besides some that have already been mentioned, the list includes Bishop Aldred, Abbot of Tavistock, who for twenty-three years was one of the most prominent ecclesiastics and statesmen of his day. He was twice sent on embassy by Edward the Confessor, and a third time, after his translation to York in 1060, he crossed the seas to obtain

a pall from the Pope—a favour which was at first withheld, it is said, because he held two important bishoprics simultaneously. On his return he resigned the see of Worcester. After the Confessor's death he was high in Harold's favour, but he contrived to ingratiate himself with that king's successful rival for the Crown, and he it was who crowned William as, a few short months before, he had crowned Harold. In the dark days that followed he strove earnestly to mediate between the Conqueror and his English subjects; but, worn out with sorrow at the spectacle of the cruelty and misery which he was impotent to stay, he only survived Harold's overthrow three years.

Among more modern Bishops of Worcester appear the names of Hugh Latimer, who won his martyr's crown at Oxford in 1555; Edwin Sandys, one of the compilers of the Book of Common Prayer, who was translated to York by way of London; John Whitgift, afterwards Archbishop of Canterbury; John Prideaux, who missed a parish clerkship to became Professor of Divinity at Oxford and Bishop of this diocese; Edward Stillingfleet, author of "Origines Sacræ"; William Lloyd, one of the immortal seven whom the last of the Stuart kings sent to the Tower; Stewart Perowne, one of the revisers of the Old Testament; and Dr. Gore, who went to Birmingham to preside over the diocese carved out of Worcester.



MONUMENT BY CHANTREY (*p.* 39).

GLOUCESTER.

Salient Features—St. Peter's Abbey Founded—Abbot Serlo's Norman Church—Building of the Central Tower—Early English Work—Decorated Work—From Norman to Perpendicular—Spoliation—The Abbey Church Becomes a Cathedral—Neglect and Outrage—Repair and Restoration—The West Front—The South Porch—The Central Tower—The Nave and Choir—Historic Tombs—The Lady Chapel—The Crypt—Dimensions—Cloisters and Chapter-house—Eminent Bishops.

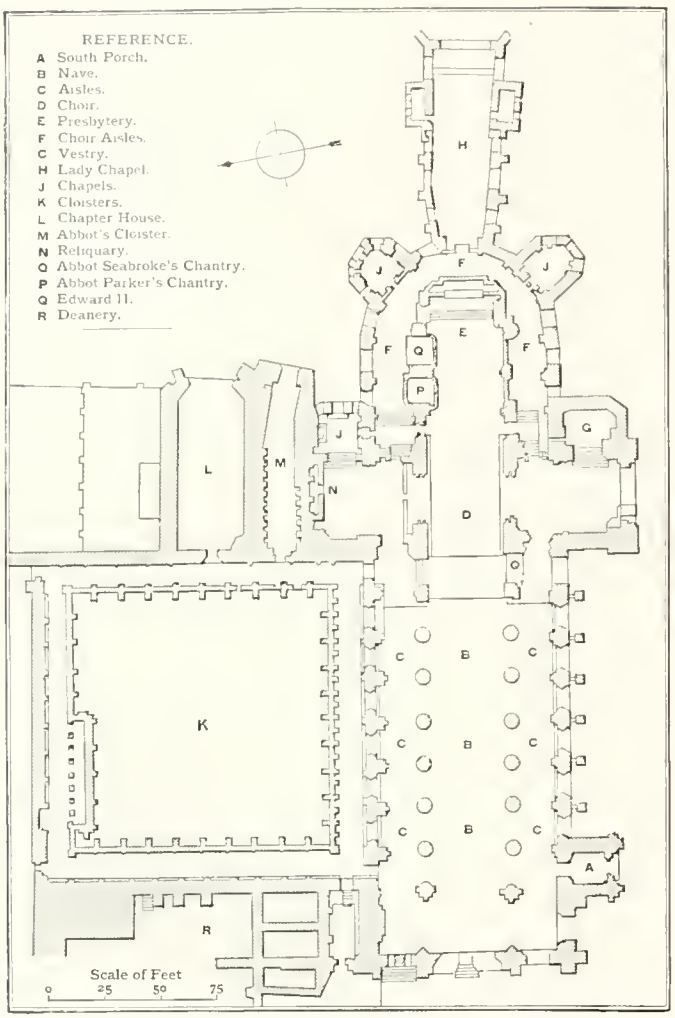
THOUGH not one of the largest of our cathedrals, falling as it does into what may be considered the second group, Gloucester is distinguished by the possession of several features of singular beauty and interest—the magnificent east window, the largest in the kingdom, the spacious and sumptuous Lady Chapel, the unequalled cloisters, and the lovely central tower, which has a rival only in the Bell Harry Tower of Canterbury. It was here, too, that the architects of the fifteenth century began to transform Norman work into Perpendicular; and few of our cathedrals are richer in memorable associations than that of the city of which Freeman wrote that "in the reign of Rufus everything that happened at all somehow contrived to happen at Gloucester."



Gloucester Cathedral from the North-west

For the origins of the

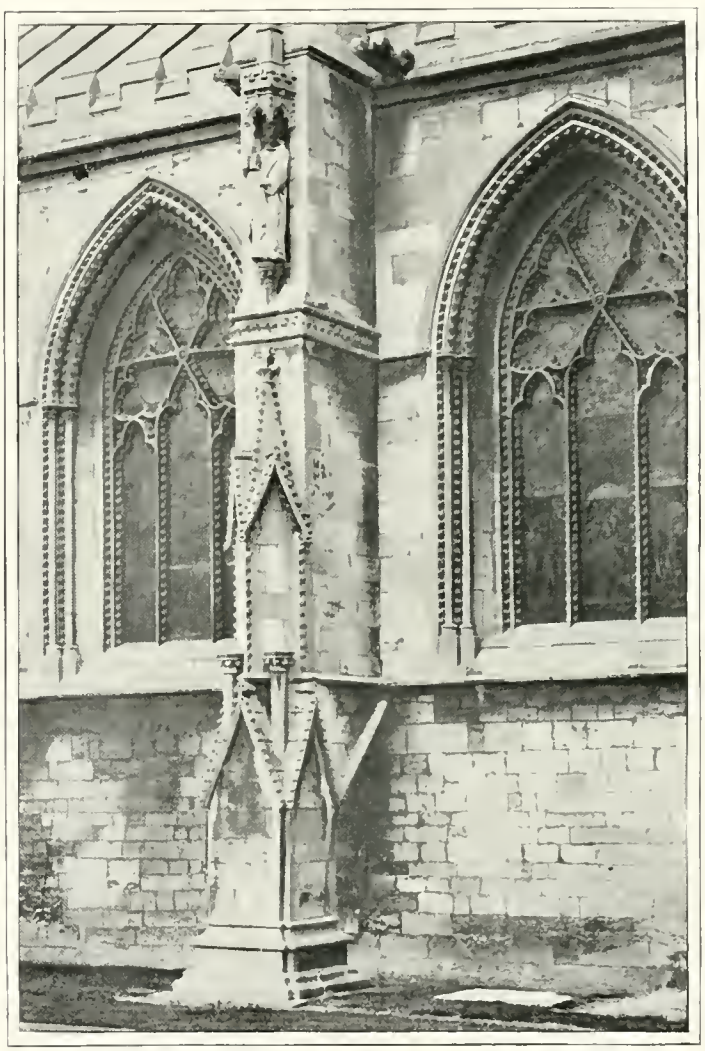
great Benedictine Abbey of St. Peter, of which the church was erected into a cathedral by Henry VIII., dedicated to the Holy and Indivisible Trinity, we must go back to the seventh century, when Ethelred, King of Mercia, made a grant of land to the under-king Osric, afterwards King of Northumbria, on condition that he built at Gloucester a monastery for nuns. By Beornulph, King of Mercia, the abbey is said to have been converted into a college of secular canons or preachers, who were for the most part married. Canute the Dane appears to have driven out the secular canons, and to have substituted for them monks of the order of St. Benedict, a change which was so unacceptable to the citizens of Gloucester that under their portreeve, Wulphin le Rue, they fell upon seven of the monks and slew them near the banks of the Severn.



PLAN OF GLOUCESTER CATHEDRAL.

During the reign of Edward the Confessor, and soon after the foundation of Westminster Abbey, Aldred, Bishop of the Hwiccas, began to build an abbey in the Norman style at Gloucester, nearly, but not quite, on the site of Osric's church. By the seventh year of the Confessor's reign the crypt, the choir, and the Chapter-house were completed and dedicated to St. Peter, but from causes which we cannot stop to detail, little further progress was made until, in 1072, Serlo, William the Conqueror's chaplain, was installed as abbot. Him we may regard as the real founder of the cathedral, for in 1089 was laid the foundation stone of a new church, which in July, 1100, was dedicated with great pomp by the Bishops of Worcester, Rochester, and Bangor. Serlo was a man of deter-

mination and energy, and under his rule the fortunes of St. Peter's rapidly improved. The Conqueror bestowed on the monastery the manors of Barnwood and Brompton, and the church of St. Peter at Norwich; his sons Robert, William, and Henry also were generous patrons of the abbey; and the Norman knights who helped themselves to the lands of the Welsh in the counties of Monmouth, Glamorgan, and Brecknock, quieted their consciences by donations of Welsh lands and churches to Serlo and his successors. In the year in which the abbey was dedicated, William Rufus was slain in the New Forest, but not without a warning reaching him from Serlo that some such calamity was overhanging him. Eight years before this he had held in St. Peter's Abbey the Witenagemot at which the archbishopric of Canterbury was forced upon the reluctant Anselm. Rufus lies not here, but at Winchester; but his brother Robert, who died at Cardiff Castle in 1134, was brought to Gloucester and buried in front of the high altar.



WINDOWS OF SOUTH AISLE OF NAVE, WITH THE BALL-FLOWER ORNAMENT.

In the next century (October 28th, 1216) the choir of St. Peter's Abbey witnessed the crowning of Henry III. by the Bishops of Winchester, Bath, Worcester, and Exeter. Six years afterwards the building of the great central tower was begun, and the work was completed in 1239, when the church was rededicated by Walter de Cantilupe, the patriot Bishop of Worcester. No trace of the Early English tower remains—in fact little work of this period is to found in the cathedral. The

vaulting of the nave, completed by the monks in 1242 with their own hands, the reliquary, if it be one, in the north transept, the arches of the ruined infirmary next the Palace garden, and the north-east doorway of the cloisters, are the principal examples.

The examples of Decorated or Edwardian architecture which may be found in the cathedral are the windows of the south aisle, with the characteristic ball-flower moulding, the vaulting and buttresses of the same aisle added to the Norman work by Abbot Thokey in 1318, the windows in the aisles and chapels of the choir, and the beautiful tomb of Edward II. The murder of this king in Berkeley Castle, and his subsequent burial in St. Peter's Abbey, did more than anything else for the welfare of the monastery. The tide of popular feeling that turned the weak and misguided sovereign into a saint and martyr swept thousands of pilgrims laden with offerings to the sumptuous shrine reared by Edward III.; and it is said that their offerings would have sufficed entirely to rebuild the cathedral. Then there began to arise, in the new architectural style which Professor Willis in 1860 so plainly showed to have been invented at Gloucester, and of which the south transept (1329–37) is the earliest known example, that marvellous adaptation of earlier work, so perfectly unique, the choir of Gloucester Cathedral. About the same time, too, were built the beautiful cloisters, commenced in 1351 and finished in 1412.

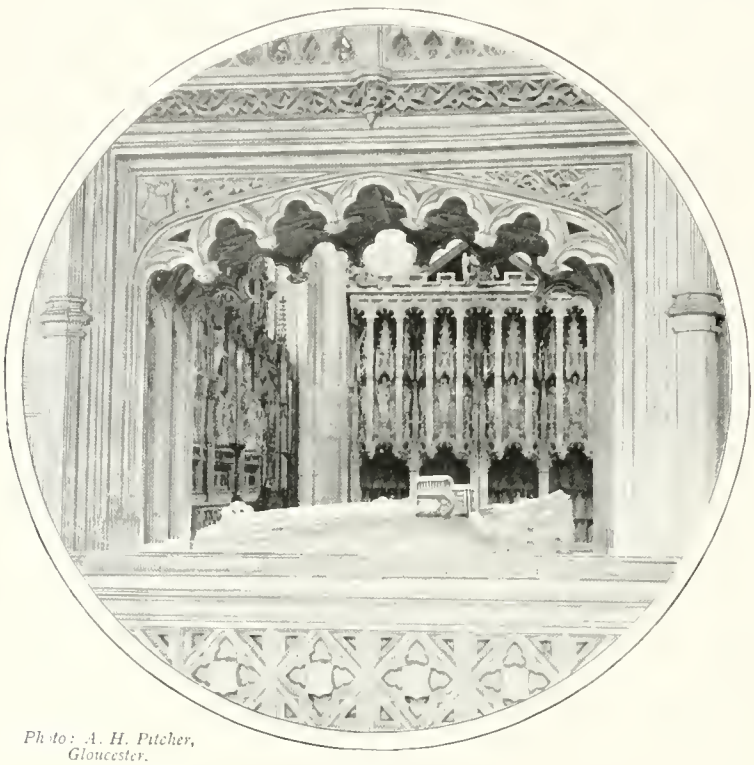
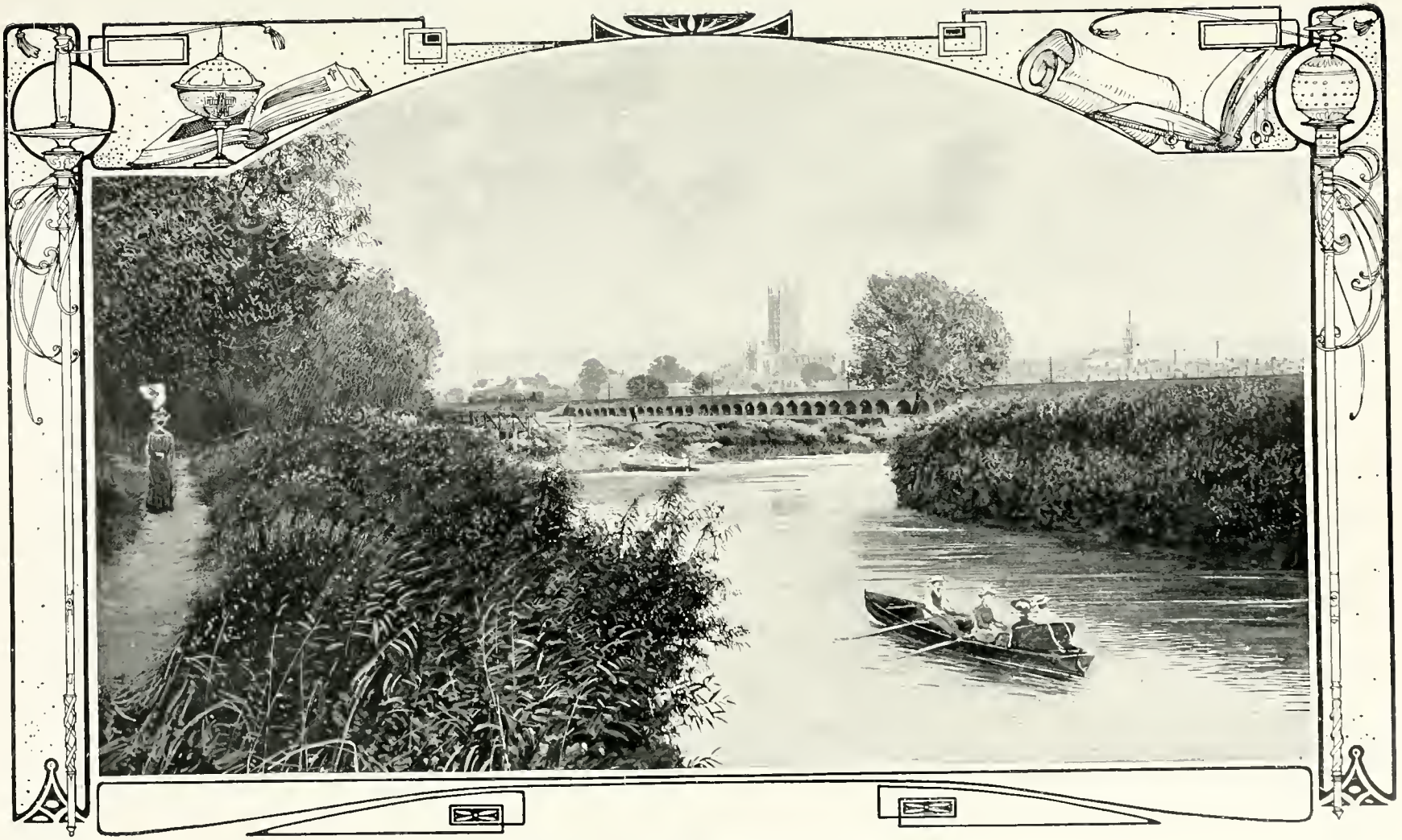


Photo: A. H. Pitcher, Gloucester.

KING OSRIC'S TOMB.

The great east window was erected about 1350. The architect of that date removed a Norman chapel, and widened the sides of the eastern termination of the choir; then he threw up a vast network of mullions and transoms, and filled the compartments with painted



GLOUCESTER CATHEDRAL, FROM THE SEVERN.

glass, representing apostles, saints, kings, and ecclesiastics, as well as the heraldic shields of many of Edward III.'s nobility. The same architect took down and rebuilt the Norman gallery which spanned the choir, using over again the Norman ashlar work and chevron moulding, and doing his work so ingeniously that the faintest whisper at one end is heard distinctly at the other.

With the fourteenth century the chronicles of St. Peter's terminate, and from this time to the Reformation we are almost entirely dependent upon what Leland, the great itinerant antiquary of the reign of Henry VIII., "learned of an ould man made lately a monke of Gloucester" about the later additions and alterations in its structure. In 1421–37 Abbot Morwent rebuilt the west end of the nave, removed the western towers which had been built during the Early English period, added the south porch, and commenced the transformation of the Norman arches into Perpendicular, a work which happily proceeded no further than the second bay from the west. In 1460 the rebuilding of the central tower was begun, and was finished in 1482. In the latter half of the fifteenth century, nearly at the close of the reign of Edward IV., the present Lady Chapel was substituted for the Early English structure of Ralph de Willington and Olympias his wife, built during the years 1224–27. The abbey was now complete, and with its window tracery and painted glass, its frescoes and encaustic tiles, its sculptured monuments and vaulted roofing, was the glory not only of Gloucestershire, but of all the west. Alas! all this was soon to be changed by the hands of the spoilers, with Thomas Cromwell at



THE DEANERY, FROM THE DEANERY GARDEN.



THE NAVE, LOOKING EAST.

their head. On the 4th of January, 1540, the King's commissioners visited the abbey and demanded its surrender. Abbot Parker was probably dead, though it is not known where he died, or whether he was buried in the chantry chapel that he had built for himself at the west end of the tomb of Edward II.; but the prior and the monks were there to sign the fatal deed and receive their pensions. The next year the abbey church was converted into a cathedral, with John Wakeman, last Abbot of Tewkesbury, as first bishop of the new see. His successor, John Hooper, who ruled the united sees of Gloucester and Worcester, died a martyr in front of the old Abbey gate, on the spot now marked by a memorial. It was he who, in 1553, stripped the cathedral church of its "goods, money, jewels, plate, vestments and ornaments," and left only the chime of bells, which is still one of the glory of the city, and "one chalys without a paten" for the celebration of the Holy Communion.

The church now appears to have been very thoroughly neglected. Under the Puritan *régime* it was threatened with destruction, and a beginning was actually made with the demolition of the Lady Chapel and the cloisters, but in 1657 the cathedral was handed over to the mayor and burgesses of the city. Even at the Restoration, however, it was not at the end of its tribulations, for during the reign of Charles II. the Chapter destroyed one of its priceless legacies of painted glass on the plea that it contained "a certain scandalous picture of ye Holy Trinity,"

Prebendary Fowler, who afterwards became Bishop, assisting in the work of destruction with his own hands and feet, in the true spirit of the iconoclast. In the middle of the eighteenth century an enormous amount of money was expended on renovations and alterations by Bishop Benson, who paved the nave, and did much else that was less to be commended and has been partly undone. A hundred years later, under the direction of Mr. F. S. Waller, considerable repairs were undertaken, and more recently a careful restoration was carried out by Sir Gilbert Scott. Since then the beautiful Lady Chapel has been taken in hand, and other renovations effected, until now the church wears an aspect not much less lovely than that which it presented in the days before it had begun to fall a prey to destructive violence and callous neglect.



Photo: H. W. Watson, Gloucester.

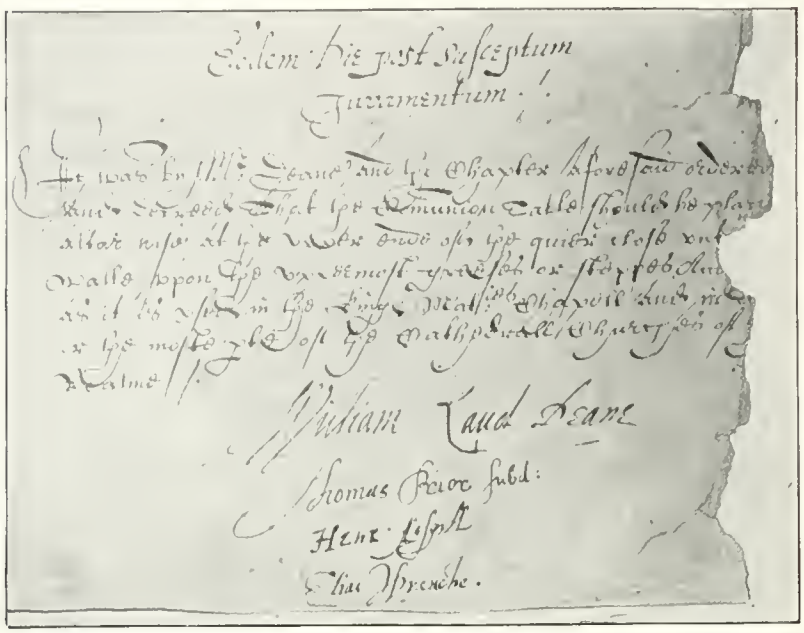
THE LADY CHAPEL.

The more prominent external features of Gloucester at the first glance suggest that the building is of comparatively late date. But as we ramble round the pleasant lawn which encloses the building, we see in the walls not a few remains of Norman masonry and Norman decorative work. The west front, with a large window for its chief feature, is not particularly impressive, but it may at any rate claim the merit of simplicity. An admirable feature of the exterior is the south porch, but it is not long before the spectator's undivided attention is exacted by the graceful central tower, soaring to a height of 225 feet and terminating in parapets and pinnacles remarkable for their airy grace. It is inevitable that one should compare it with the Bell Harry Tower at Canterbury, which, about half a century later in date, is ten feet higher and noticeably more massive. Both towers form admirable centres to the



GLOUCESTER CATHEDRAL: THE CHOIR, LOOKING WEST.

buildings grouped around them, but it has been well remarked that "at Gloucester, even more than at Canterbury, the various lines of the Lady Chapel, the transepts, the choir aisles, and the choir roof with its eastern gable, lead the eye gradually upwards to the great tower with its crowning pinnacles."



CHAPTER ACT, SIGNED BY LAUD, DIRECTING REMOVAL OF THE COMMUNION TABLE FROM THE MIDDLE TO THE UPPER END OF THE CHOIR.

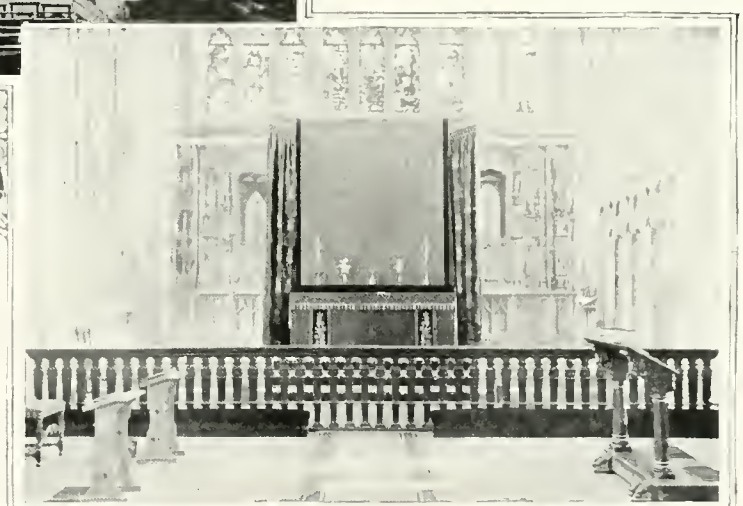
Entering through the south porch, we find ourselves in the nave, where, with the exception of the two western bays, which are Perpendicular, the Norman work is still patent. The circular piers are of exceptional height, no less than thirty feet, double that of the piers at Norwich. The clerestories are nearly the same height as at Norwich, but here at Gloucester the triforium is dwarfed. At Norwich the design forms three stages nearly equal in height; at Gloucester the lower is more than equal to the other two together, and yet the columns of Gloucester are a foot less in diameter than those of Norwich. This elevation undoubtedly produces a certain grandiose effect; but it is not, we think, enough to compensate for the impoverishment of the whole design which is produced by dwarfing the triforium. In this part of the church is Flaxman's beautiful monument commemorating a Mrs. Morley, who, dying during a voyage in 1784, soon after giving birth to a child, and being buried at sea, is here shown rising from the waves with a child in her arms.

When regarded from the interior, the Perpendicular casing of the choir almost masks the older masonry, so that though, as in most work of the period, there is some want of freedom and fecundity in the design, it would be difficult, on the whole, to find a finer example of the style when at its best. The most conspicuous feature, the great east window, by an ingenious arrangement of the walls, is actually wider than the choir itself. The old stained glass still remains

in fair preservation, a marked characteristic being the predominance of white or very pale-coloured glass, especially in its lower portion. Probably the Lady Chapel which was subsequently erected was then contemplated, and so the use of more highly-coloured glass was avoided. In the middle of the floor of the choir is the effigy of Robert Curthose, son of the Conqueror, who was buried, as we have said, before the high altar. This effigy, carved in Irish bog-oak, with one arm and one leg flexed, used to lie encaged in Abbot Boteler's chapel on the north side of the north choir aisle, but has recently been placed on the traditional site of the entombment. During the Civil Wars the figure, which cannot be older than the period of Henry II., and is probably a copy of an earlier one, was broken in pieces by the Parliamentary soldiers; but Sir Humphry Tracy carefully preserved the fragments, and at the Restoration had them fastened



THE EAST WINDOW.



ALTAR RAILS ATTRIBUTED TO LAUD.



Photo: H. S. Mendelssohn.

1. BISHOP ELLICOTT (1863-1904).
2. BISHOP HOOPER (1550-54).

together, repainted, and brought back to the cathedral. Another ancient effigy is that of King Osric, to be found under a canopy on the north side of the presbytery, near the steps to the high altar, bearing on its breast a representation of a Romanesque building. It is older perhaps than the chapel which William Parker, the last Abbot of Gloucester, built in memory of the King, but not so old, of course, as the days of pre-Norman Christianity. Several writers on Gloucester Cathedral have described Osric's tomb as a cenotaph; and, with a view to learning whether the royal founder really rested there or not, Dean Spence-Jones, early in 1892, ordered two or three of the stones to be removed, when there were disclosed the bones of the King, lying in the leaden coffin in which Abbot Parker had placed them at the time of their removal from the Lady Chapel. To the west of King Osric's tomb is the beautiful monument of Edward II., the alabaster effigy—of which the features are believed to have been reproduced from a cast of wax taken after death—canopied with a mass of exquisite tabernacle work in stone, which fills up the archway. On the south side of the presbytery is a Perpendicular bracket which marks the resting-place of Abbot Serlo. The figure which it supports appears to be of Early English date, and may possibly represent a later abbot than Serlo.



BISHOP WARBURTON
(1759-79).

Many other tombs of interest will be found in the cathedral; few



GLOUCESTER CATHEDRAL, FROM THE SOUTH-EAST.

buildings, indeed, are richer in details than Gloucester. The organ screen, separating the choir from the nave, is modern, dating from 1823, when it superseded one by Kent; the reredos was designed by Sir Gilbert Scott, and sets forth the birth, burial, and ascension of our Lord; the sub-stalls, too, are by Scott, who also restored the stalls. The choir triforium, as if to make amends for the stunted proportions of the nave triforium, occupies the whole of the space over the aisles or ambulatory of the choir, with the Whispering Gallery running out between the choir and the Lady Chapel to connect the northern and southern portions at the east end. The cruciform Lady Chapel is remarkable not only for its dimensions, but also for its magnificent roof and its superb windows, which are so large as to give the impression of a wall of glass.



TOMB OF EDWARD II.



HEAD OF EDWARD II.
(From the Tomb.)

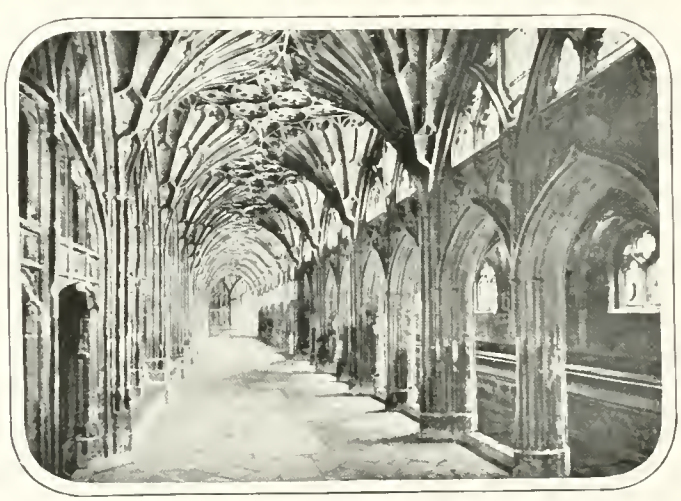
The crypt extends beneath the choir and presbytery and the ambulatories. According to Mr. Waller, the large semicircular columns against the walls are casings built round earlier and smaller piers, and it is not unlikely that the earlier work is that of Aldred's masons, and the later that of Serlo's. In any case, it is all very ancient.

The total interior length of the church is 408 feet, the nave accounting for 174 feet, the choir and presbytery 140 feet, and the Lady Chapel 90 feet. The width of the nave is 34 feet (or with the aisles 49 feet), of the choir and presbytery 33 feet, of the Lady Chapel 25 feet; the nave is 68 feet in height, the choir and presbytery 86 feet. The transepts are 46 feet by 34 feet.

The cloisters, on the north side of the nave, are the most interesting and the most beautiful in the land. The fan-vaulting of the roof is of wonderful richness, and the earliest example of a style which is

restricted to England, so that, as Professor Willis suggests, it may have been originated by the architects employed here. We can still see in the north walk, projecting into the cloister garth, the lavatories for the monks, with the trough into which the water flowed, and the recess for towels on the opposite wall; and in the south walk are the "carrols," or nooks for study, formed by a pair of arched recesses beneath each window. The Chapter-house, in part Norman, is a large irregular chamber, the level of which has obviously sunk, the stone seats being now at an inconvenient height from the floor. The locutorium, or monks' parlour, stands between the Chapter-house and the north transept of the cathedral; above it is the Library. The Deanery was formerly the Prior's and originally the Abbot's lodging. The Bishop's Palace is a modern building on the site of the later Abbot's house.

In 1836 the sees of Gloucester and Bristol were united, but in 1897 they once more became separate. For five years (1616–21) Laud was Dean of the cathedral, but he left little trace of his rule except that he procured an Act of the Chapter ordering the communion table to be removed from the middle to the upper end of the choir. Besides John Hooper the martyr, the roll of bishops includes William Warburton, the friend and editor of Pope, and author of "The Divine Legation of Moses"; Charles Baring, translated to Durham in 1861; William Thomson, who became Archbishop of York in 1862; and Charles John Ellicott, Chairman of the New Testament Revision Committee, who was consecrated in 1883, and resigned the see in 1904, dying in the following year.



NORTH WALK OF THE CLOISTERS, SHOWING THE LAVATORY.



THE CATHEDRAL FROM THE NORTH-EAST.

BRISTOL.

A Cathedral with Disadvantages—Structural Peculiarities—The Church of an Augustinian Abbey—The Choir Reconstructed The Berkeley and Newton Chapels—The Central Tower and the Transept transformed into the Perpendicular—Destruction of the Nave at the Reformation—Street's New Nave—Restorations—The Interior—The East and West Windows—The Fittings—The "Elder" Lady Chapel—Berkeley and other Monuments—Stellated Recesses—Dimensions—Remains of the Conventual Buildings—Eminent Bishops of Bristol.

THE cathedral church of Bristol has laboured under heavy disadvantages, of which the result has been, as Professor Freeman has observed, that it has never had justice done to it, either in an æsthetic or in an historical sense. Its situation is such that its architectural merits may easily be under-estimated; for hundreds of years, until the seventies of the last century, it was a mere torso, deprived of its nave; and, finally, in the church of St. Mary Redcliffe it has had to endure the rivalry of perhaps the finest parish church in the kingdom. It occupies nearly the whole of the south side of College Green, an open space, some thirty feet above the level of the Frome, whose grass and avenues of lime-trees contrast pleasantly with the streets of the old city. Behind the cathedral the whole of the sloping ground down to the river was in ancient days occupied by the buildings and gardens of the Augustinian abbey established in the reign of King Stephen by Robert

Fitzhardinge, chief magistrate of Bristol, and founder of the family of the Berkeleys, Lords of Berkeley Castle, of whom many are buried in the church. The abbey was dissolved in 1539, and two years later the church became the cathedral of the new diocese of Bristol, mainly carved out of the sees of Salisbury, Worcester, and Gloucester. In 1836, as is mentioned in our account of Gloucester Cathedral, the see of Bristol was united with that of Gloucester, but in 1897 they were once more separated, with Dr. Browne as Bishop of the more southerly see.

In the exterior of the church the first thing that strikes the spectator is the great apparent length. In point of fact, the external length of the cathedral is only 300 feet; but an effect of much greater length is given to it by the want of height, and the want of height is due, as he will soon find out, to one of the distinguishing peculiarities of the church, the absence of triforium and clerestory. At first, too, it will appear as if the church had no side aisles, but was one long and broad aisle, lighted by lofty windows throughout its length, like a college chapel, or rather like two college chapels placed end to end, with a tower and transept to mark their juncture. But if the visitor walk to either end he will find out his mistake, and perceive that the church consists of nave and choir, with side aisles to each, but that the side aisles are of co-ordinate height with the central aisle, and that all are under one roof. The question will then force itself upon him, what was the motive for this most unusual design, making the church stand altogether alone among our cathedrals?

Returning to his first point of view, the visitor will see at once that the long eastern limb is ancient and Edwardian, while the other limb, or nave, with its western towers, is a modern work, similar in style, only in its details more beautiful. The central tower, stately in its proportions and richly arcaded, all its details dating from the fifteenth century, but in its general design clearly Norman, he cannot fail to admire. On inquiry he will learn that the eastern limb is the long and spacious choir which, in Edward II.'s reign, Abbot Knowle built up against the Norman tower then standing. He will then see at once that to have added a clerestory would have dwarfed the effect of the stately old tower, and that Mr. Street, the architect of the present nave, was right in repeating Abbot Knowle's peculiar design, only enriching the details, and so leaving the central tower in perfect harmony with the rest of the church.

Before describing the interior, let us briefly sketch the history of the cathedral. The original church of the Augustinian abbey was consecrated on Easter Day, 1148. Of that church the only portions now remaining are the walls and buttresses of the transepts, north and

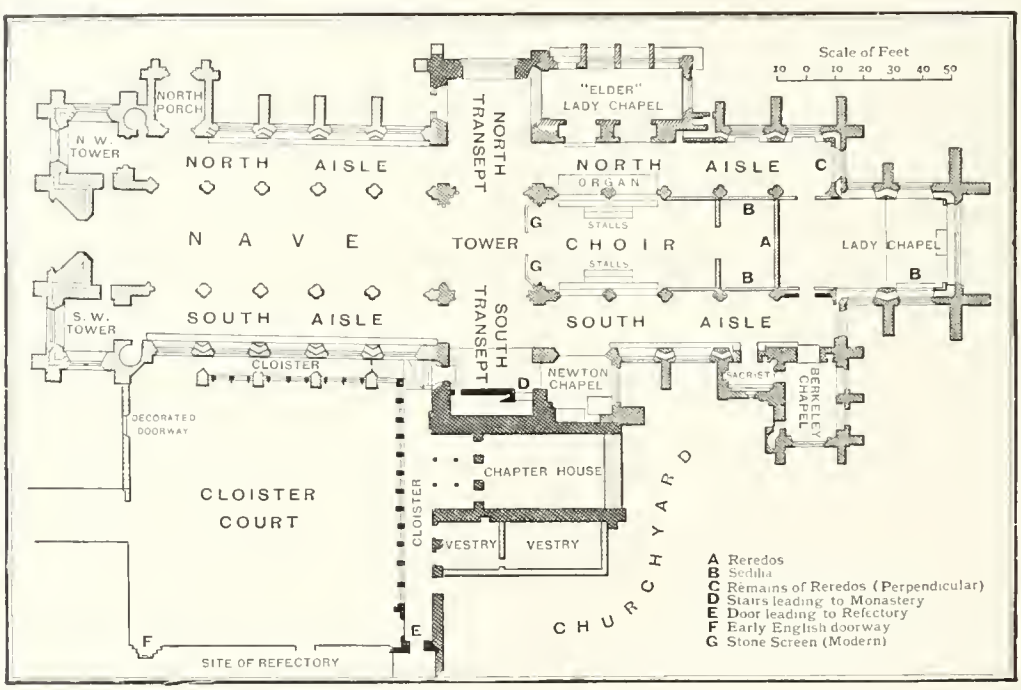




1. WEST FRONT, WITH THE ABBEY GATEWAY.
2. THE NAVE, LOOKING EAST.

south. The line of the old high-pitched roof of the south transept may be traced on the gable, and here, too, is a small round-headed window. In the next century (1216-34) Abbot David is believed to have built the Lady Chapel on the east side of the north transept, and towards the end of that century the present east window, of the Geometrical or Early Decorated pattern, was inserted in this chapel. In the first decade of the fourteenth century Abbot Knowle began that rebuilding of the church in the Decorated style at which we have already hinted, completing the choir (of which the two easternmost bays now form the Lady Chapel), but leaving the Norman tower and nave still standing, though he laid the foundations of a wider nave, which were discovered in 1865. After his death were added the late Decorated Berkeley and Newton Chapels. Finally, at the end of the fifteenth and beginning of the sixteenth century, Abbot Newland (or "Nailheart") remodelled, in the Perpendicular mode, the central tower, and reconstructed the roof and windows of the transept.

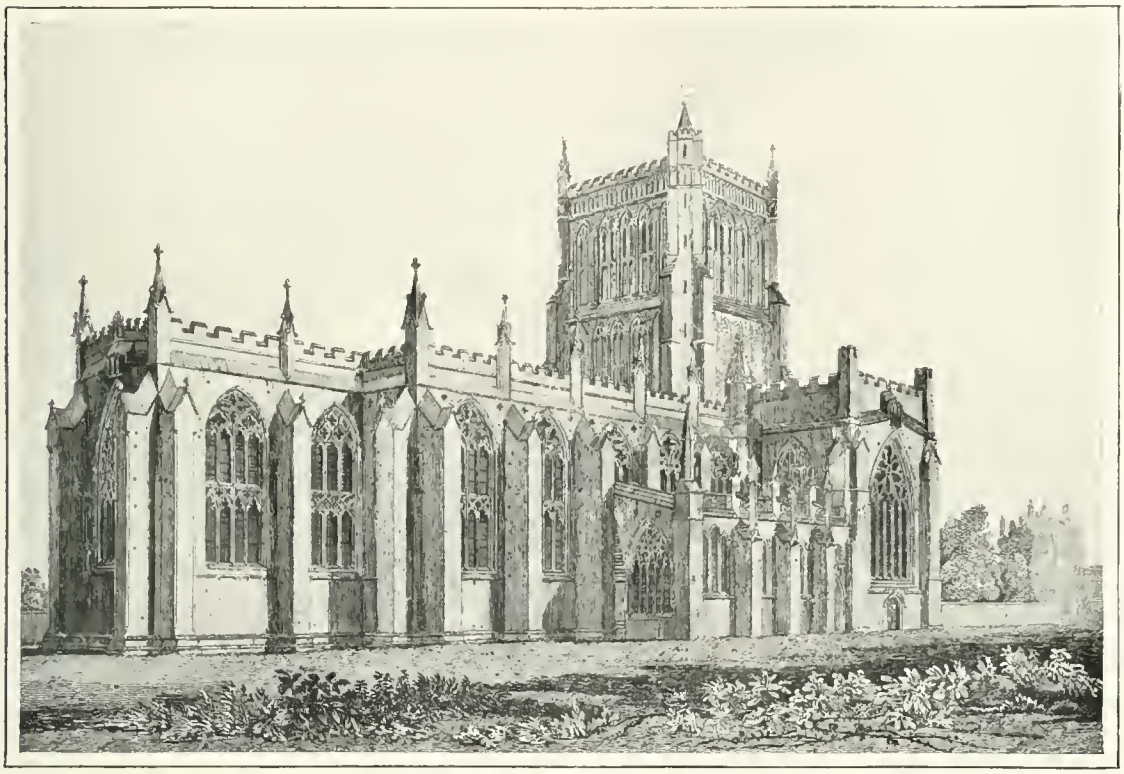
About the year 1539, when the abbey was dissolved, the Norman



PLAN OF BRISTOL CATHEDRAL.

nave, which had become ruinous, was taken down. In 1866 preparations were made for rebuilding the nave, and two years later the foundation stone was laid. In determining not to attempt a restoration of the Norman nave, but rather to build such a nave as Abbot Knowle would have reared had he lived to complete his work, Street was

influenced by considerations of incontestable validity. No traces of the ancient Norman nave were left to guide a restorer, except two fragments of the wall of its narrow south aisle; whereas of the nave designed and actually commenced by Abbot Knowle very interesting remains had come to light, from which it was possible to design a nave substantially such as



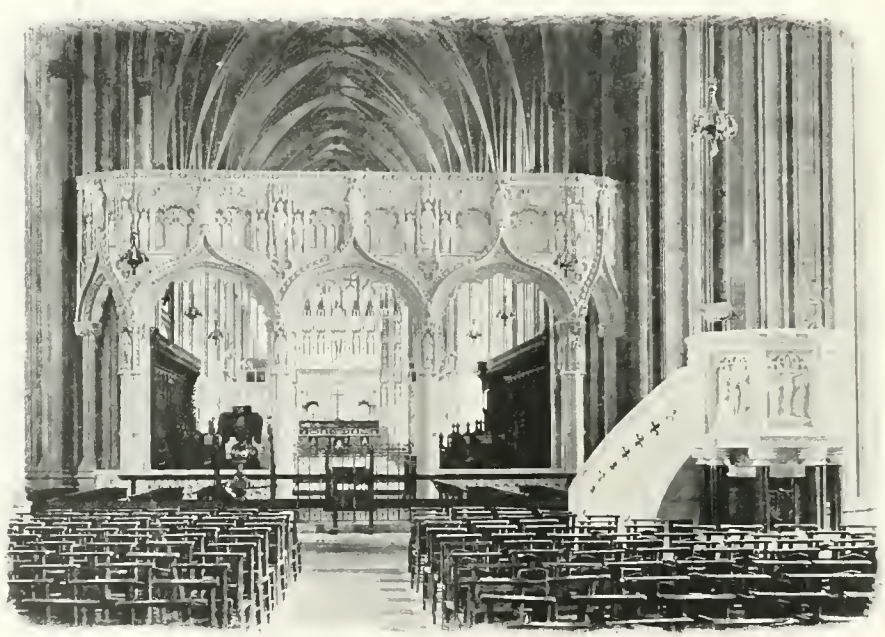
NORTH-EAST VIEW OF THE CATHEDRAL IN 1817.
(After a Drawing by J. C. Buckler.)

Knowle intended to build, yet sufficiently differenced in detail to make it no mere servile copy of the choir. Its most salient feature is the two western towers—one, the northern, known as the Butler, the other as the Colston tower. They were completed by Pearson, Street having died in 1881. The rebuilding of the nave would have reached an earlier end, but that a violent agitation was directed against statues of the four Latin doctors of the Church which occupied the niches of the great north porch, with the result that the Building Committee was broken up, and that the Dean and a bare majority of the Chapter decreed the removal of the offending figures, which found a resting-place at East Hesterton Church in Yorkshire, their places here being taken by effigies of the four Evangelists. It was not, therefore, until the 23rd of October, 1877, that the nave was opened. Since then the north transept, the central tower, and the "elder" Lady Chapel have been restored, as also have

the Abbey gateway and tower and the cloisters, and much has been done in the way of renovating and embellishing the interior.

The interior effect is very striking. Standing at the west end, we have before us a lengthened avenue of arcading as remarkable for its solemnity as for its beauty. Though the vault is only 52 feet above the floor, there is no feeling of depression. This is due perhaps to the form of arch chosen for the vaulting, not flattened, as at Lincoln and York, but boldly pointed, and springing directly, throughout the whole length of the church, not from a triforium, but from the pavement. The lofty side aisles, of equal height with the central aisle, are not seen in the perspective. But the light that streams through the arcade on either side traverses the shadows of the roof wonderfully. Whenever a cross view is obtained, as one proceeds eastward, the side aisles, with their lofty windows, give the effect of spaciousness; and the purity of the arches between the piers will go far to compensate the eye for the want of the familiar triforium and clerestory of our English cathedrals.

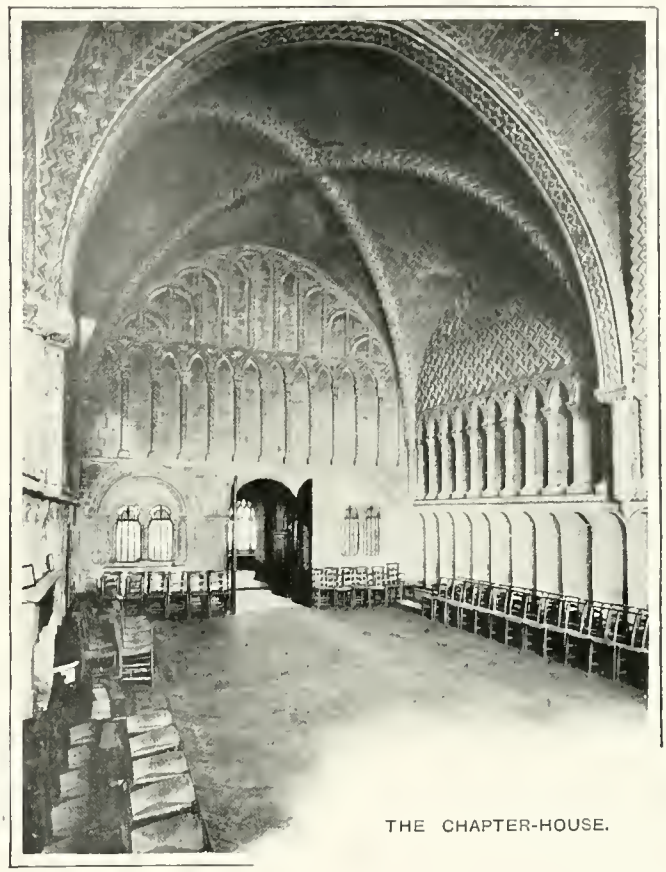
As the visitor moves up the nave, the extreme beauty of Knowle's east window—that of the Lady Chapel—will be observed. The arms of Edward III. in the apex show that it was finished in that reign, about 1330. The elder Pugin thought its tracery worthy of comparison with that of Carlisle. Nor must we omit to turn round and gaze at Mr. Street's rose window over his west portal. He made drawings before he died for all the painted windows of the nave, and begged that they might be executed by Messrs. Hardman. This round window represents in its inner lights the heavenly host adoring our Lord in glory, while the outer circle depicts all the several industries of Bristol



THE NEW CHOIR SCREEN AND PULPIT.

which contributed to the building of the nave for the glory of God. The silvery crispness of Hardman's glass cannot fail to give pleasure to every eye.

The nave consists of five bays, the choir of four, with an ambulatory separating it from the two bays of the Lady Chapel. The Norman choir comprised but two bays and a processional path. The reredos, an elaborately carved structure of stone, was designed by Mr. Pearson, to commemorate the episcopate of Dr. Ellicott, whom a brass plate let into the back of it justly declares to be "remarkable for his moderation, his kindliness, his work, his surpassing knowledge of Biblical literature." The throne, too, is modern; and the stalls, dating from the Decorated period, have had to be drastically restored; but the quaint misereres have retained their integrity. The Lady Chapel has an ancient reredos of Knowle's designing, but modified during the Perpendicular period.



THE CHAPTER-HOUSE.

While standing outside in College Green the visitor may have noticed an Early English chapel attached to the north aisle of the choir, and wondered how it came to lean against Abbot Knowle's later aisle. If he visit this from within he will see the explanation. It is the "elder" Lady Chapel, of which we have spoken as having probably been built by the Abbot David, opening into the north transept, at a time when this north transept was also of Early English style, still indicated by the shafts of its northern triplet window. As there was sufficient space between this chapel and the Norman church for the widening of the side aisle, Knowle left it standing; and removing its high-pitched roof, of which the lines are discernible on one of the pinnacles, he made it lean (as now) against the widened Decorated church. At a later

date the double wall that separated it from the church was cut away and its arcading mutilated, to admit the insertion of a costly altar-tomb of a member of the Berkeley family. Three other tombs of the Berkeleys are to be seen in the south aisle of the choir, under star-shaped monumental recesses which are peculiar to the churches of Bristol, Berkeley, and St. David's. In similar recesses in the sacrarium are effigies of Abbot Newland (or Nailheart) and Abbot Newbury.



DEAN AYSCOUGH (1761-63).
(National Portrait Gallery.)

The external length of the church, as we have said, is 300 feet; the internal length is 284 feet, with a width, including the aisles, of 69 feet; the transept measures 115 feet by 29 feet. The vault of the choir is 50 feet in height, that of the nave 52 feet; the height of the central tower is 133 feet.

Of the conventual buildings there now remain the Abbey gateway, a Norman archway of singular beauty, restored with turret-stair by Mr. Pearson; a yet older Norman archway, leading out of Lower College Green to the Abbot's lodging; some remains of the Abbot's lodging, preserved by Bishop Butler when he rebuilt the palace; what was once the lower cloister, now the choristers' playground; the upper cloisters, and, opening into their eastern alley, the Chapter-house, which Street considered to be one of the finest specimens of a Norman chamber to be found anywhere in England.



BISHOP TRELAWNY (1685-89).
(National Portrait Gallery.)

In the graveyard, a charmingly secluded garden, from which the south side of the cathedral, with its various jutting chapels, may be seen to great advantage, one comes upon the blackened ruins of the episcopal palace, burnt by the rioters in 1831. It was in this palace that a long line of bishops had lived. Among them were Paul Bush, who was required by Queen Mary to resign his see or his wife Edith, and, loyal to the latter, retired to Winterbourn; Trelawny, one of the seven bishops imprisoned by James II.; Secker, translated to Oxford and Canterbury; and then, most illustrious of all, Joseph Butler, the author of "The Analogy of Religion" and the Sermons on Human Nature, who was buried beneath the throne of the cathedral. This great thinker held the see from 1738 to 1750, when he was translated to Durham, but he died at Bath, and so it fell out that he was buried here and not in the mightier fane that looks down upon the Wear.



VIEW FROM THE SOUTH-EAST, SHOWING THE APSE OF THE SOUTH CHOIR-AISLE.

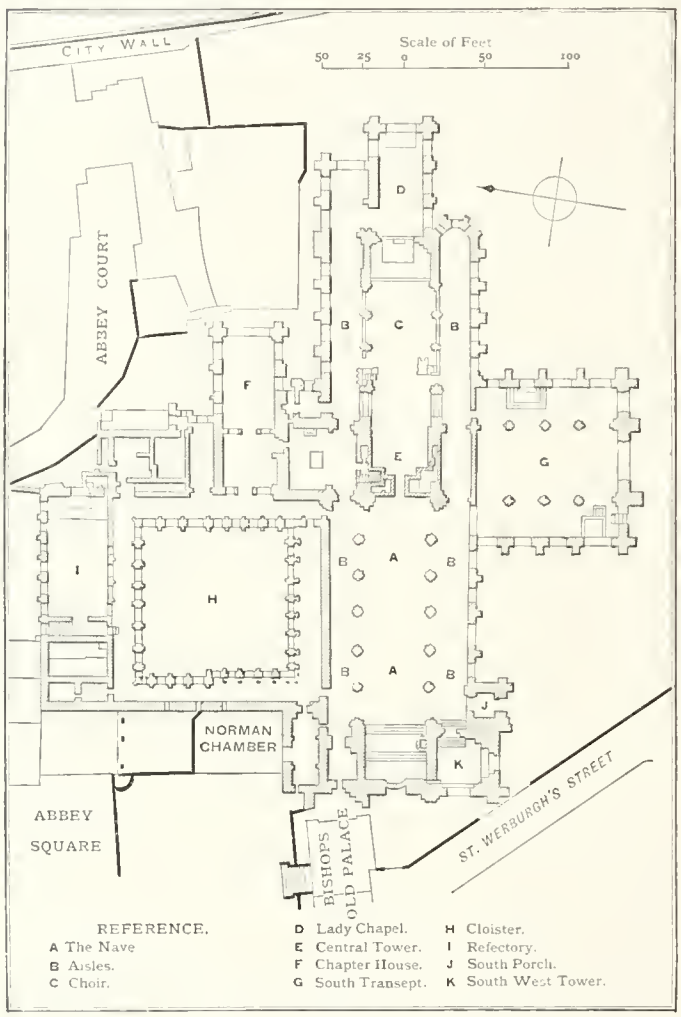
CHESTER.

St. Werburgh's Abbey—The Rebuilding by Hugh Lupus—The Cathedral a Compendium of Architectural Styles—Structural Peculiarities—The Great South Transept—The "Political Corbels"—The Restoration—The Choir and its Furniture—St. Werburgh's Shrine—Bishop Pearson's Monument—Dimensions—The Cloisters—The See.

ACCORDING to tradition, a religious house was established on the site of Chester Cathedral before the recall of the Roman legions. To the church of that foundation were transferred, in the ninth century, the relics of St. Werburgh, daughter of Walferus, King of Mercia in the seventh century, who had been abbess of convents at Hanbury and Trentham, in Staffordshire, had succeeded St. Etheldreda as Abbess of Ely, and at death was buried at Hanbury. When, from fear of the ravaging Danes, her remains were brought to Chester by the daughter of King Alfred, the church here is said to have been rebuilt in her honour. At the end of the eleventh century the church was once more rebuilt, this time by the great feudal lord Hugh of Avranches, who subjugated Anglesey and North Wales, and won from the conquered race the appellation of Lupus (the Wolf). Now, too, the rule of the abbey was changed; and at the head of the Benedictine monks who came from Bec in Normandy to replace the secular canons, was the great Anselm, who presently became Archbishop of Canterbury. Three days before his death Hugh Lupus presented himself at the Abbey of St.

Werburgh, and, making due confession of his sins, was tardily admitted a monk of the order of St. Benedict.

Chester Cathedral does not dominate the city of which it is the chief ecclesiastical feature, nor is a nearer view of it impressive, but the warm red sandstone of which it is built gives it no slight charm of colour. It consists of a nave with aisles and south porch, central tower with transepts, the southern one with aisles, square-ended choir with aisles, and Lady Chapel. In it each of the styles of architecture which prevailed during the twelfth, thirteenth, fourteenth, and fifteenth centuries is to be discerned. Of the Norman work, indeed, the traces are not obtrusive; yet, when closely examined, they are quite sufficient to lead us to some important conclusions, which conclusions have been largely aided by discoveries made during the very drastic restoration carried out by Sir Gilbert Scott between the years 1868 and 1876. The Norman arches on the exterior of the northern wall of the nave, and the unfinished Norman tower, now the baptistery, show that the length of the nave during the time of the early Plantagenet kings was the same as at present. The size and the form of the small north transept remain as they were at this period. The lines of curvature of the apsidal terminations on the east were discovered while the church was being restored; and special mention must be made of the disinterred and restored Norman crypt on the west side of the cloister—one of the best surviving specimens of Norman architecture in this part of England.



PLAN OF CHESTER CATHEDRAL.

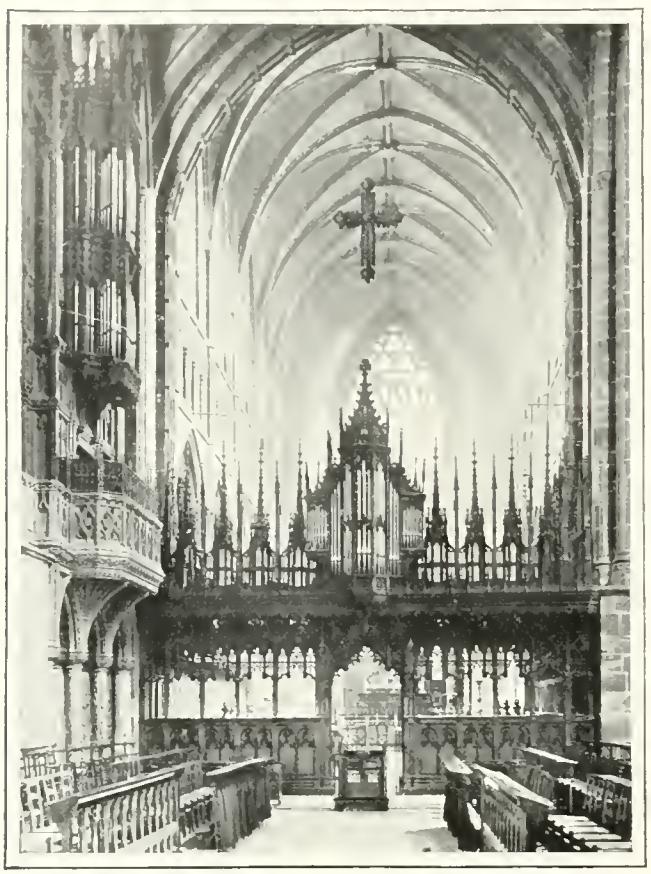


CHESTER: THE NAVE, LOOKING EAST.



THE CHOIR, LOOKING WEST.

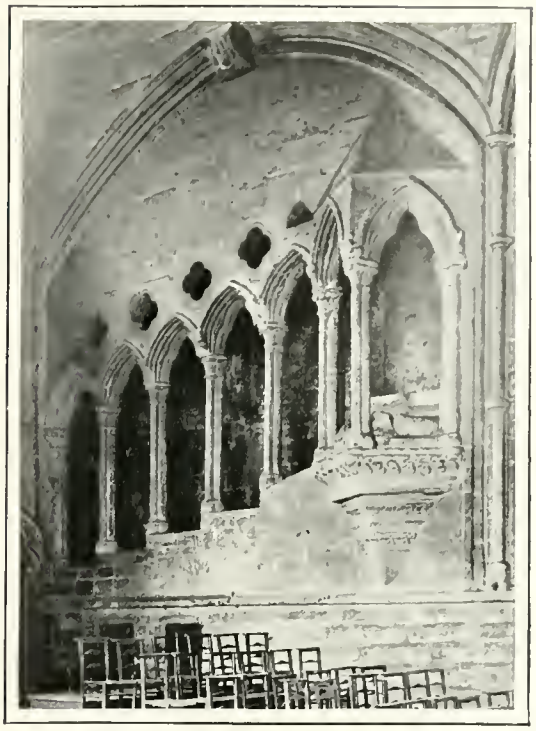
The reign of King Edward I., during which the Early English style flourished, may be taken as our next historical landmark for architectural description. Before his visit to Chester the Lady Chapel was built at the eastern end of the choir; and the architects whom he aided were probably engaged upon the choir and its aisles at the time when he was here. As to the Lady Chapel, great ingenuity was shown by Sir Gilbert Scott in discovering the correct form of the buttresses, whereby he was enabled to effect a forcible and truthful restoration. As regards the choir, the attention of all who walk on the city wall to the east of the cathedral must be arrested by a cone at the eastern end of the south choir-aisle (see the view on page 67). This also is a recovery of the past. The evidence on which the rebuilding of the cone is justified was quite certain. There can be little doubt that this feature was the result of some fancy of a monk or architect from Normandy; and at Norrey, near Caen, may be seen a structural peculiarity of exactly the same kind. In each of these instances the obliteration of ancient features, the happy recovery of which has now been found possible, was chiefly due to the prolongation of the aisles of the choir in a late period of bad architecture. The south aisle is now arrested at the point at which it originally stopped.



THE CHOIR SCREEN AND ORGAN.

Of the next phase of the Gothic, the Decorated, good specimens are found in the geometrical tracery of some windows and the flowing tracery of others. The former are in the south aisle and in the clerestory of the choir, the latter in the south aisle of the nave and in the east aisle of the south transept. But the general impression produced on the eye by these two conspicuous parts of the cathedral is that of the

commanding presence of the latest or Perpendicular style of Gothic architecture. This arises from the large clerestory windows of that date. Those of the nave belong probably to the reign of Henry VII.; those of the transept are earlier in date and better in form. It ought to be added that the great central tower and the exquisite woodwork of the choir, hardly, if at all, inferior to that at Lincoln, belong to the earliest and best part of the Perpendicular period. The upper portion of the north transept is of the same general date.



READER'S PULPIT IN THE REFECTORY.

The great south transept is so remarkable, both historically and architecturally, that it deserves, and indeed requires, separate mention. In size it is as large as the choir and nearly as large as the nave. This circumstance constitutes it the most singular feature of the cathedral; and it attracts attention the more because of its contrast with the diminutive size of the north transept. The anomaly, if we may so call it, probably arose in this way: the Benedictine monks, unable to extend their church to the north, because the conventual buildings were there, pushed it forward to the south, so as to absorb the parish church of St. Oswald. In the end the parishioners recoiled successfully upon the monks, and obtained the right to hold their services within the abbey church on the old ground, and so the south transept became a parish



THE "POLITICAL CORBELS."



BISHOP SUMNER (1828-48).
(*National Portrait Gallery.*)

church, walled off, until recent years, from the rest of the cathedral. The parochial rights within the cathedral have now been extinguished, and a new parish church, dedicated to St. Thomas, has been built elsewhere in the city. In the restoration of the exterior of this part of the cathedral, the sculptor of the corbels gave free play to his political fancy, as his mediæval predecessors delighted to do. Thus one corbel shows the late Mr. Gladstone, pen in mouth, vigorously at work uprooting an ancient church —a glance at his attack upon Vaticanism; another represents his great rival gaily defending the Crown from the assaults of Dr. Kenealy.

Very different, both within and without, is the aspect the cathedral now wears from that which it presented before the restoration; the change, indeed, is nothing less than a transformation. In addition to restorations already indicated, the choir has been opened out and rearranged, the nave and choir have been vaulted with oak and the aisles of the nave with stone, the choir has been repaved with tiles made after the ancient patterns, the tabernacle work has been repaired, the Lady Chapel has been restored, the wall of the north aisle has been beautified with mosaic, and many of the windows have been filled with stained glass.



BISHOP PEARSON (1673-86).
(*National Portrait Gallery.*)

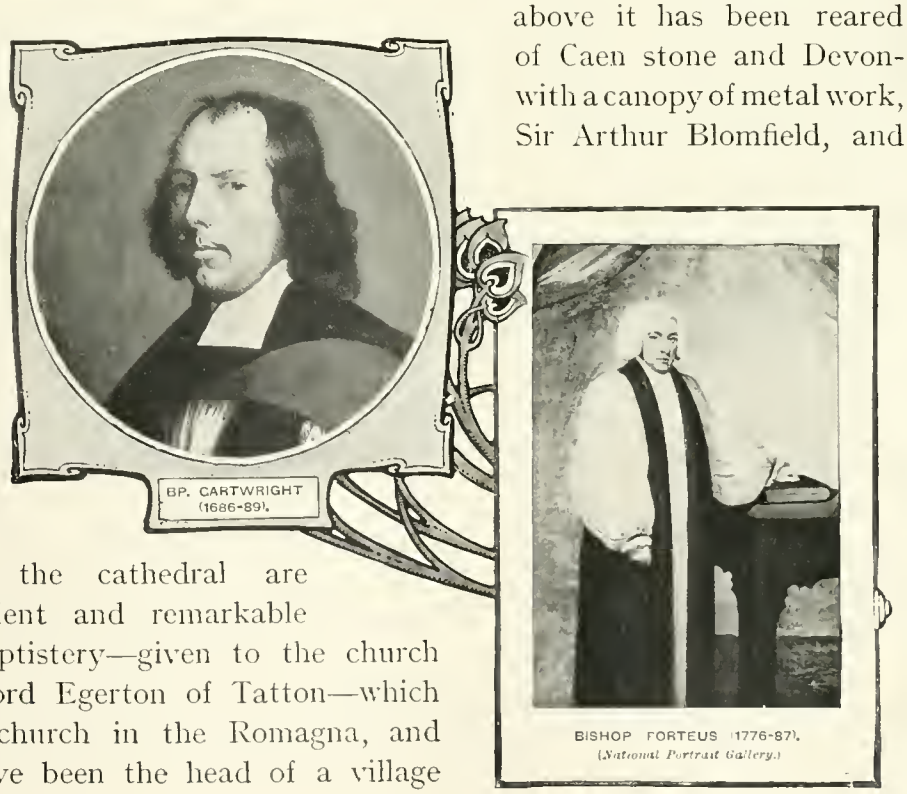
The beautiful choir screen, of English oak, designed by Sir Gilbert Scott, is enriched with tabernacle work, and has for its centre a cluster of organ pipes, connected by pneumatic tubes with the body of the organ, which occupies the arch between the crossing and the north transept. The carved oak case for the instrument is also of Scott's designing; the screen upon which it stands, an ornate structure of red sandstone, is sustained by sixteen columns of rare Italian marble, the gift of the late Duke of Westminster. Under the tower hangs a Latin cross that formed part of a gigantic candelabrum which was removed because the heat emanating from it was found to be harmful to the organ. The pulpit in the choir, by Messrs. Farmer and Brindley, was presented by the Freemasons of Cheshire, who also restored the sedilia; the communion table is of wood that grew in Palestine—oak from Bashan, olive from



CHESTER CATHEDRAL, FROM THE NORTH-EAST, SHOWING THE CHAPTER-HOUSE.

the Mount of Olives, and cedar from Lebanon—and was the gift of the late Dean Howson, the great promoter of the restoration, who is buried in the cloisters, and is commemorated by a brass in the north choir aisle. The reredos is a representation in mosaic, by Messrs. Clayton and Bell, of the Last Supper. In two ancient candelabra which were presented by the late Duke of Westminster, the choir possess noble examples of Italian cinquecento work, which are not at all incongruous with their Gothic surroundings. The restored apse of the south aisle of the choir forms a memorial of the late Thomas Brassey, the contractor, and his wife.

At the west end of the Lady Chapel, behind the high altar, stands the shrine of St. Werburgh, the base and crown of which, at the Reformation, were converted into an episcopal throne. For this throne a new one was substituted by Scott, of a material and in a style which harmonise with the stalls; and having ascertained, from the recovered parts, the height of the crown from the base of the shrine, the late Sir Arthur Blomfield, who succeeded Sir Gilbert Scott as consulting architect of the cathedral, reconstructed it. The north transept contains the dust of Bishop Pearson, the famous author of the "Exposition of the Creed," who was Bishop of Chester from 1673 to 1686. He was originally buried within the sanctuary, and, with no monument to mark it, the place of his interment was long forgotten. In 1872 the coffin, simply inscribed "J. P. Epis.," was removed to its present situation, and above it has been reared a monument of Caen stone and Devonshire marble, with a canopy of metal work, designed by Sir Arthur Blomfield, and provided by the subscriptions of American as well as of English admirers of the great divine.



BP. CARTWRIGHT (1686-89).

BISHOP FORTEUS (1776-87).
(*National Portrait Gallery.*)

Other objects worthy of notice in the cathedral are the very ancient and remarkable font in the baptistery—given to the church in 1885 by Lord Egerton of Tatton—which came from a church in the Romagna, and appears to have been the head of a village

well in early Roman times, and to have been carved with Christian symbols in the sixth century; the sixteenth-century Spanish gates of the choir aisles, another of the gifts of the late Duke of Westminster; and a curious narwhal tusk, seven and a half feet in length, carved with subjects taken from the life of our Lord, which is believed to have originally belonged to a Franciscan church.

In length, the church measures 355 feet. The nave is 145 feet long, and 75 feet wide; the vaulting is 78 feet high. The south transept is 78 feet 4 inches by 77 feet. The tower has an elevation of only 127 feet.

As at Gloucester, the cloisters, belonging to the Perpendicular period, and in part restored, are to be found on the north side of the church. In the east walk, where the dormitory used to be, is the doorway of the vestibule that leads to the Chapter-house; both vestibule and Chapter-house are beautiful specimens of the architecture of the thirteenth century. To the same period belong the earlier parts of the refectory on the north, containing in its south-east corner a pulpit of singular beauty.



BISHOP PEARSON'S TOMB.

At first the kingdom of Mercia was one vast diocese, which extended far over the north-west of England. At the Dissolution, a separate see of Chester was created, the church of St. Werburgh's Abbey being assigned as the cathedral of the new diocese, which, besides Cheshire, still included the whole of Lancashire and Westmorland, with parts of Denbighshire, Flintshire, Cumberland, and Yorkshire. Of the recent subdivisions the first resulted from the creation of the see of Ripon in 1836, the second from that of the see of Manchester in 1847, the third from that of the see of Liverpool in 1880.

We must not omit to add that when, in 1067, the first Norman Bishop of Lichfield removed the seat of the bishopric to Chester, the church of St. John the Baptist, of which the fine Norman nave has survived to these days, became the cathedral church, and that, though this church, just outside the walls of the city, did not long remain the centre of the diocese, it had its own dean and canons until the creation of the see of Chester.



DISTANT VIEW OF THE CATHEDRAL, FROM THE NORTH.

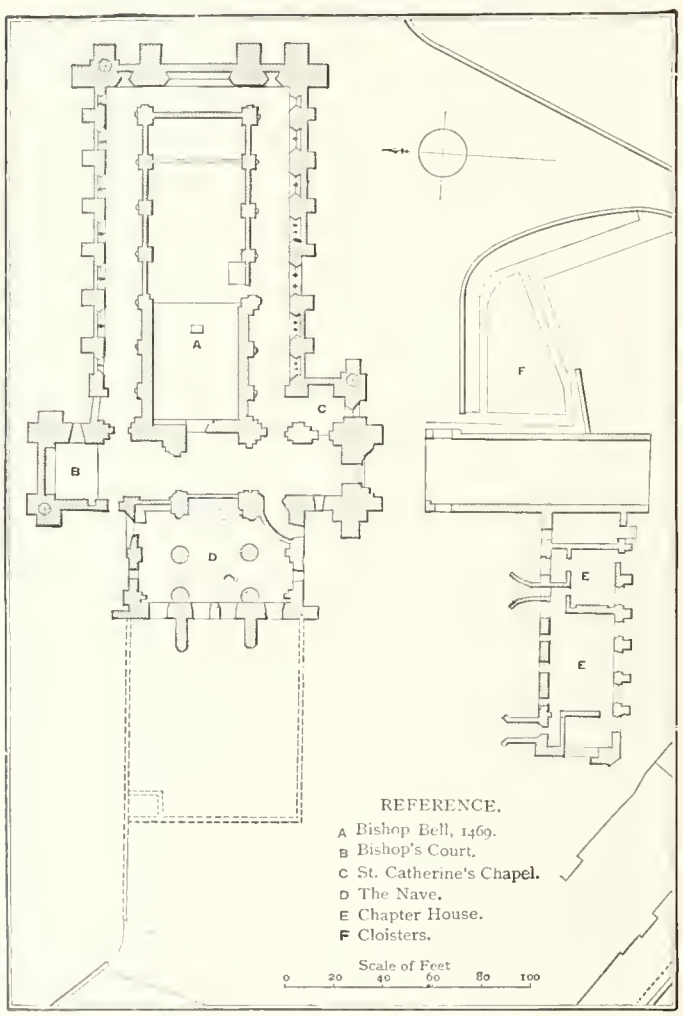
CARLISLE.

A Torso—Norman Remains—The Priory Church becomes a Cathedral—Outline of the Original Church—The Choir Rebuilt—The Nave a Parish Church—Edward I. at Carlisle—Completion of the New Choir—Dissolution of the Priory—Mutilation by Reformers and Scots—The Cathedral used as a Prison—The "General Repair" of 1746—Restoration—The East Window and its Rivals—Other Features—Dimensions—The Precincts—Bishops of the See.

THAT the cathedral church of the Holy and Undivided Trinity is little more than a torso, the nave consisting of only two bays, is to be explained by its propinquity to the northern kingdom. Yet it was not in the days when there was constant feud in the Border country that the nave lost its five western bays. It retained its integrity until some time after the coalition of the crowns, and only lost it when the Civil War brought across the Border an army of the iconoclasts who had destroyed most of the ancient cathedrals of Scotland. So it is that as the observer gazes upon the cathedral rising from the centre of the city high above all other buildings except factory shafts, and admires its long and lofty choir, he sees to the west of the tower only a short span of roof, much lower than the choir, and looking not unlike the chancel of a parish church turned round from east to west. The church, as can be seen at a glance, was originally a Norman minster of moderate size; but of this Norman church nothing apparently remains save the south transept and the fragment of the nave, its eastern limb having been replaced by a vast and magnificent choir of the thirteenth and fourteenth centuries, on a scale far exceeding the dimensions of the

earlier church. It is easy to distinguish the portions of the original structure from the alterations and additions of later times, the Norman builders having used throughout a grey stone taken from the Roman wall, whereas all the later work is of red sandstone, which came, it is believed, from quarries at the Rickerby Rocks.

The cathedral derives its origin—if in the absence of authentic history we follow tradition—from a wealthy Norman priest whom William Rufus left behind him at Carlisle to superintend the building of the castle and the fortifications. By this priest, Walter by name, a college of secular canons was founded, but he died before the church was completed, and the work was finished by Henry I., who also substituted for the secular canons a colony of regular canons of the Augustinian order, and made his English confessor and chaplain, Athelwald, the first prior. In 1133, two years before his death, Henry created the see of Carlisle, with Athelwald for first bishop, and so the priory church of St. Mary became a cathedral.



PLAN OF CARLISLE CATHEDRAL.

Precisely what the church was like at this time we can only tell by a comparison of what remains of it with other churches of the same period. Though seven bays long, the nave was always shorter than the existing choir. No doubt at one time there was a handsome Norman doorway at the west end, but no drawing or description of the original west front remains. In the centre of the Norman church was a tower, probably low, of which the piers are still *in situ*; and east of the tower was a short choir, supposed to have been only about half as long as the present choir, and to have terminated in an

apse. Opening out of each transept by an arch in the eastern wall was a small chapel. The archway can still be seen in the south transept, and it leads into St. Catherine's Chapel, now used as a vestry, and which, though of thirteenth-century date, is built on the foundations of a pre-existing Norman chapel.



Photo: Wilson, Aberdeen.

THE EAST WINDOW

Such, in outline at least, was the Norman church of Athelwald—a plain, massive building, with little ornamentation except in the doorways and windows, but with a certain grandeur in its stern simplicity. Throughout the rest of the twelfth century this Norman church is believed to have remained pretty much as it was when completed in the reign of Henry I., and it was not until Henry III. had reigned some thirty years, and half the thirteenth century had passed, that the Bishop and canons set themselves to the great work of rebuilding the choir of the cathedral on a vastly larger scale.

Judging from the Early English style of the existing aisles, the work must have been begun about the middle of the thirteenth century, probably under the auspices of Sylvester de Everdon, who was Bishop from 1246 to 1255, and there is good reason to believe that it was roofed in before the death of Bishop Irton, in 1292. The new choir was built with very little regard to the old Norman church, and perhaps it was the intention of the Bishop and canons when they had finished the choir to rebuild the nave as well. Possibly this was never done for lack of funds, but it is just as probable that the canons considered it was not their business to improve the nave and that the parishioners might be left to restore their own church. For at Carlisle, as in many other Austin foundations, the church of the priory was also the church of the parish, the canons occupying the choir, which was hence called *ecclesia*

conventualis canonicorum, and the parishioners occupying the nave, which formed the *ecclesia parochialis*, so that there were two churches within one. This double use of a building which was architecturally only one church continued until a few years ago. What remained of the nave was partitioned off from the choir and transepts, and formed the Church of St. Mary; and notwithstanding the improvement that has been effected by throwing open the nave and building a new parish church, it is impossible not to feel some regret at the abolition of an arrangement which had lasted for upwards of seven centuries and a half, and was essentially a part of the history of the place.

But to return to the choir: very beautiful indeed are those parts of it which date from its rebuilding in the second half of the thirteenth century, and the whole, if ever it was completely finished, must have been a noble work. Little is now left beyond the north and south external walls, with the beautiful lancet windows of the aisles, and the exquisite cinquefoil arcade beneath them. Scarcely was the work finished when, in 1292, there was a dreadful fire at Carlisle, which consumed a great part of the city. The priory suffered much. The new choir was left a mass of ruins, the east end and all except the side aisles being destroyed. The north transept also was greatly injured, and the conventual buildings perished almost entirely.

The rebuilding of the choir progressed only slowly, probably owing to the disturbed state of the country during the Scottish wars, and it must have been quite unfinished when Edward I., who had been detained at Lanercost by sickness throughout the winter, came to Carlisle in the last year of his reign to meet his Parliament and to organise the expedition into Scotland. At this time the cathedral was the scene of two important ceremonies. In it the Papal legate preached to the many strangers whom the presence of the Court and Parliament had brought together, and then proceeded solemnly to excommunicate Robert Bruce, and to pronounce a terrible curse against the usurper of the crown of Scotland.

A few months later Edward came to the cathedral and offered up to God the litter in which he had been forced by failing health to make his journey to the North. At the door, as if in token of his complete recovery, he mounted his horse for the first time after many months' illness, and rode away through the gateway of the priory to lead his army into Scotland. But he was destined never to reach it; and at Burgh-by-Sands, on the Solway, within sight of the Scottish coast, he died.

After the fire of 1292 the choir was partially rebuilt, but during the reign of Edward II. the work stood still for want of funds. Not



CARLISLE CATHEDRAL, FROM THE SOUTH-WEST.



THE CHOIR, LOOKING WEST.

until 1352, when Gilbert Welton was bishop, was the work resumed in good earnest. By him and by his successor, Bishop Appleby, great efforts were made to complete the choir; and with the help of Edward III., and by subscriptions from the Lucies, the Nevilles, the Percies, and other great houses, the church was at length finished. At this period the triforium and the clerestory, which are in the Decorated style, were added to the choir, the east end was raised to its present height, and the whole was roofed in and finished internally by a wooden ceiling, resplendent with colour and gilding. Portions of this ancient ceiling were discovered during the late restoration, and the present ceiling is a reproduction of the old, in design at least, if not in colouring.

The dissolution of the priory, in 1540, was effected without violence. Lancelot Salkeld, the last prior, became the first dean, and two of the old canons regular became prebendaries, or canons, of the new Chapter, which was founded by Henry VIII. the year after the priory was suppressed. As far as is known, no damage was done to the cathedral or its ornaments, and the King's charter shows that the services were continued according to the rites of the old religion. The King, however, changed the dedication of the church, and what had been the priory of the Blessed Virgin Mary became henceforth the cathedral church of the Holy and Undivided Trinity.

A good deal of havoc must have been wrought in the reigns of Edward VI. and Elizabeth by the destruction of stained glass, and the defacing of all that might remind men of the old religion. But the mischief done by Protestant enthusiasts, and in later times by neglect or ignorance, has been trivial as compared with that great act of vandalism, the destruction of the nave, in 1646, when Carlisle was taken by a Scottish army in the name of the Parliament of England.

Once again, in 1746, Scottish soldiers filled the cathedral, but they were of a different race from the destroyers of the nave, and they were there not as conquerors, but as prisoners. When Carlisle surrendered to the Duke of Cumberland, the Highlanders who had been left to garrison it laid down their arms in the market-place, and then went, according to the terms of surrender, to the cathedral, where a strong guard was placed over them. The Young Pretender is said to have installed as bishop of the see a Roman priest of the name of Cappoch, or Coppock, who was summarily executed. Some mischief may have been done at this time, but it was probably not equal to the damage of 1764, when "a general repair was commenced in the choir, and a great amount of ancient work was destroyed." These "repairs" consisted in breaking up the fine oak ceiling, and inserting plaster groining beneath

it, in removing the screens between the choir piers, together with the ancient bishop's throne, and replacing them by modern work of poor design. Throughout that century and the early part of the next, the same destruction of old work went on; but at length, under Dean Tait, better times set in, and a much needed restoration was begun under the direction of the late Ewan Christian, the architect of the Ecclesiastical Commissioners. Upon the whole the work was carried out judiciously; and though the archæologist of these more modern days may not approve of all that was done, those who know what the cathedral was before will own that a vast improvement has been effected.


BISHOP MERKES (1397-1400).

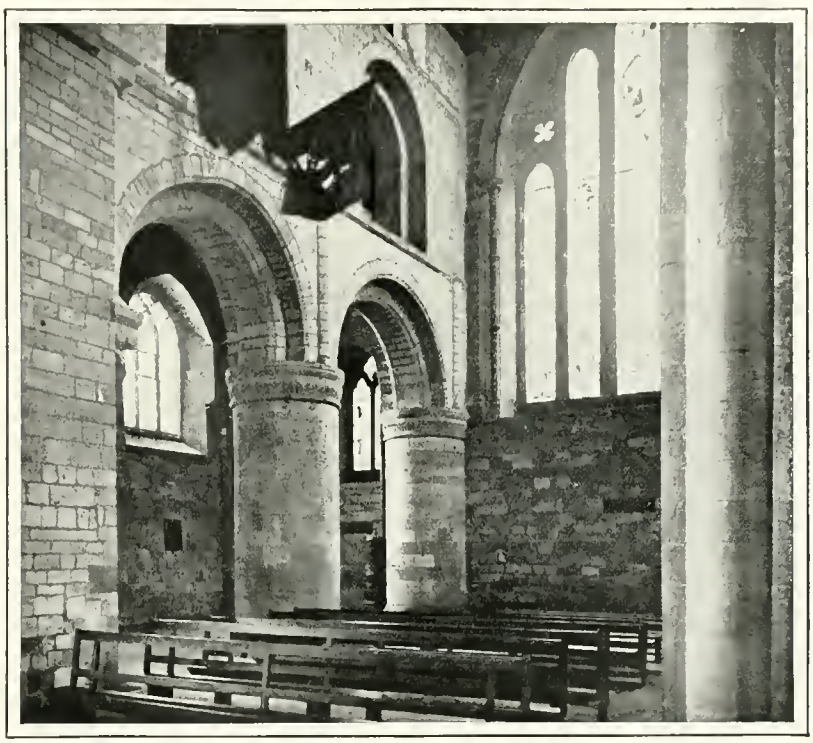
Its east window is the one point in which Carlisle Cathedral stands unrivalled, and on which its architectural fame chiefly rests. Of its kind it is the loveliest window to be seen in England, perhaps in the world. Rickman writes admiringly of "its elegance of composition and the easy flow of its lines," and declares that it is "by far the most free and brilliant example of Decorated tracery in the kingdom." Not less but more enthusiastic is Fergusson. "Its upper part," he says, "exhibits the most wonderful and perfect design for window tracery in the world. All the parts are in such just harmony the one to the other—the whole is so constructively appropriate and at the same time so artistically elegant—that it stands quite alone, even among windows of its own age." Those that come next to it are a window at Perugia, said to be as large, but not so beautiful in design; the great window at York, which is not so large, nor so elaborate in the tracery; the east window of Gloucester, which, though larger, is manifestly inferior in design; and the east window of Selby, which, though it has very fine tracery, is smaller. The lower part is divided into nine lights by eight mullions, of which the two central ones are thicker than the others, and the tracery, it has been computed, is composed of no fewer than 263 circles, and contains as many as thirteen quatrefoils. As to the glass, the lower portion is modern, by Hardman, but that in the head of the window is ancient, and well deserves careful inspection. The subject is what is called a "Doom," and forms one connected picture, in which are seen the resurrection from the dead, Christ seated on the throne of judgment, the procession of the



blessed to the New Jerusalem in Heaven, and the casting of the lost into the place of torment. A minute examination of this old glass led to discoveries which go to prove that it was not inserted until about forty years after the tracery was finished, and that its date is from 1380 to 1384.

The carvings on the capitals of the main pillars of the choir represent the different occupations of each month in the year, and no more interesting or perfect series of the kind is known to exist in this country. In the choir should be noticed also the fine tabernacle work of the stalls, supposed to have been put in by Bishop Strickland (1400–19). It was once painted and gilded, and the numerous niches were filled with images, but these have been removed, and the angels which formed the pendants have been roughly sawn off. The backs of the stalls are decorated with a series of paintings representing the legends of St. Augustine, St. Anthony, and St. Cuthbert, executed in the fifteenth century. The pulpit, of Caen stone on a plinth of black Manx marble, commemorates Archdeacon Paley, the evidentialist, who is buried in the north choir aisle between his two wives. The Bishop's throne, of oak, surmounted by a lofty canopy, was designed by the late Mr. Street. The most westerly bay of the presbytery, on the north side, is occupied by an elaborate screen of wood, erected by Lancelot Salkeld, last Prior and first Dean of Carlisle. In the south choir aisle, beneath a canopy of carved oak, is Mr. Hamo Thornycroft's bronze recumbent figure of Bishop Harvey, who administered the see from 1869 to 1891. Close by is Armstead's recumbent effigy, in white marble, of Dean Close, under a canopy which was erected by Admiral Close, his son. The large window of the north transept is filled with stained glass as a memorial of the five children of Dean Tait, afterwards Archbishop of

Canterbury, who all died of scarlet fever within the space of five weeks in the spring of 1858. The south transept contains a medallion of George Moore, commercial traveller and philanthropist, who was killed by a runaway horse in the city in November, 1876, while on his way to attend a meeting of a charitable institution. In the north transept is a well, now covered up, which in past days may have been of especial service when the citizens had to flee to the cathedral to escape from reiving marchmen from across the Border.



THE NAVE.

The choir, 134 feet in length, is as broad as it is high—72 feet; the nave is 39 feet long, 60 feet broad, and 65 feet high; the transepts measure 124 feet by 28 feet; the height of the tower is only 112 feet.

The canons of St. Augustine were not, strictly speaking, monks, though they lived together under one roof according to the rule (*regula*) of their order, and hence were known as regular canons, to distinguish them from the secular canons of the old foundation cathedrals and other collegiate churches, who lived in separate houses, and moved about in the world (*seculum*) as the canons of cathedrals do now. The Austin canons had a number of priories in England, but only one of these—that of Carlisle—was a cathedral church, and in this respect, therefore, Carlisle stands alone, all the other cathedrals of the new foundation having been the churches of Benedictine monasteries before they were changed by Henry VIII. into chapters of secular canons. From their habit, which consisted of a long black cassock, a white rochet over it, and over all a black cloak and hood, the Augustinians were called Black Canons. They also wore beards, and a cap upon their heads, which distinguished them from monks, who went bareheaded and shaven. In

the arrangement of their domestic buildings they followed the plan of a Benedictine monastery, grouping them on the south of the church. At Carlisle the fratry, rebuilt in the fifteenth century, has survived, with its fine reader's pulpit, and, having been restored by Mr. Street, is now used as the Chapter-house, library, and choir school. The Deanery was once the prior's lodging, and was rebuilt early in the sixteenth century. The priory gateway is also to be seen, to the north-west of the nave.

In the list of Bishops of Carlisle the most distinguished name is that of James Ussher, Archbishop of Armagh, the learned chronologist, who received the bishopric from Charles I. *in commendam* in 1642, and held it until the following year. To this "great luminary of the Irish Church," as Dr. Johnson calls him, belongs the credit of pleading with the King not to sacrifice Strafford, and he had the pain of witnessing the "memorable scene" in Whitehall in which Charles bore himself so greatly. By his profound learning, his moderation, his charity and humility, he conciliated the respect of the Puritans, and Cromwell gave him a grand burial in Westminster Abbey, and allowed the Church of England burial service to be used on that occasion alone. One of his Puritan antagonists was the learned Dr. Preston, and it is said that at the close of their disputations the Archbishop would remark, "Come, doctor, let us say a word about Christ before we part." Two Bishops of Carlisle have been translated to York—Richard Sterne, great-grandfather of the author of "Tristram Shandy," and Edward Venables Vernon Harcourt, grandfather of the statesman who so narrowly missed the Premiership.



SOUTH AISLE OF THE CHOIR.



Photo: Lewis, Bath.

BATH ABBEY, WITH THE AVON.

BATH.

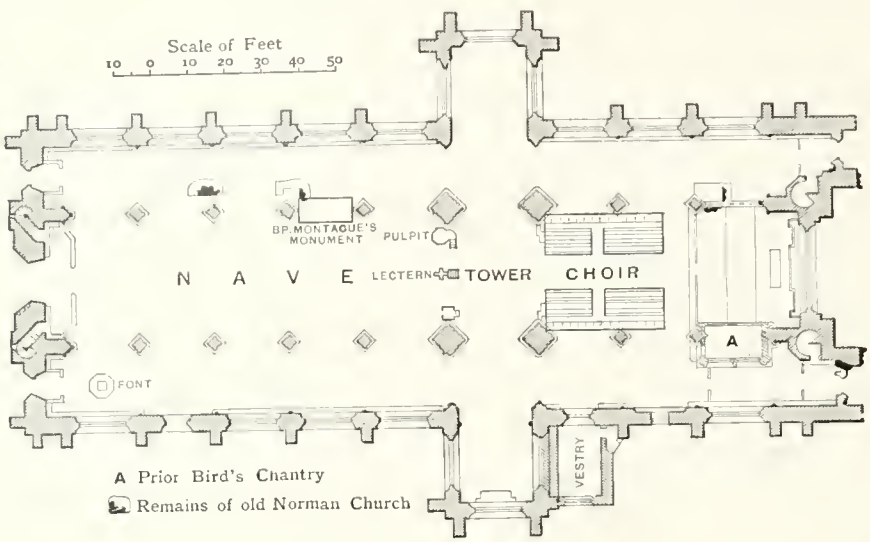
A Roman Temple—King Offa's College of Secular Canons—The Coming of the Benedictines—John de Villula's Great Norman Church—A New Church begun by Bishop Oliver King—The Dissolution—Neglect and Decay—Renovation—Restoration—Plan of the Church—Interior—"The Lantern of the West"—Prior Bird's Chantry—Memorials—Dimensions.

NOT mere legend is it, as in the case of St. Paul's Cathedral, but veritable fact, vouched for by beautifully sculptured fragments in the local museum, that nearly on the site of Bath Abbey once stood a Roman temple. In the hot springs which still cause Bath to be a favourite place of human habitation, the Romans found a means of reproducing one at least of the luxuries of their far-distant home, and the warm climate of this sheltered valley, together with the magnificent system of baths which they created, attracted to Aquæ Sulis opulent colonists in no mean number. The settlement which thus grew up was dominated by a temple in honour of Sul Minerva, just as the Bath of later days is dominated by the abbey church of St. Peter and St. Paul.

The city was captured by the West Saxons in the year 577, and it is said that a hundred years later King Osric founded here a nunnery. Of the existence of this nunnery there is no actual evidence, but there is no doubt that in the next century, about the year 775, the Mercian king Offa established here a college of secular canons, or that a little more than two centuries afterwards these canons were expelled by Archbishop Dunstan and replaced by Benedictine monks, with Alphege, who

was to become Archbishop of Canterbury and to be murdered by the Danes, as first abbot of the new foundation. In 973 King Edgar came to Bath with great pomp and was crowned in the abbey church in the presence of an imposing assemblage of nobles and monks. Leland, the Tudor antiquary, testifies that as late as his time it was customary to elect from among the citizens on Whit-Sunday in every year a king of Bath, in joyful remembrance of the crowning of Edgar.

The period of this church's greatest magnificence, however, began when John de Villula was appointed to the see of Wells in 1088. This great benefactor of the abbey of Bath was a native and originally a physician of Tours, whence he is also called John of Tours; he had acquired considerable wealth, and by means of it obtained from William Rufus grants of Bath Abbey, and subsequently of the city of Bath, which had been ravaged by fire. He then rebuilt the church of St. Peter, and on its completion transferred to it the bishop's chair from the church of St. Andrew at Wells. So the abbey was merged in the bishopric, the bishop taking the place of the abbot, and the prior and monks composing his chapter. Except the bases of some of the pillars, which are to be seen at the east end of the present church and beneath gratings in the nave, John of Villula's Norman church has utterly vanished, but some idea of its size may be gathered from the fact that the whole of the church which now meets the eye stands upon the site of his nave. Bishop John died about 1122, and was buried in the middle of the presbytery of his cathedral, where Leland saw his "image" overgrown with weeds, while "al the chirch that he made lay to wast and was onrofid." The removal of the *cathedra* to Bath was naturally most unpalatable to the canons of Wells, who in 1218 won the final adoption of the present title of the see, and a few years later induced the bishop entirely to desert Bath, of which, however, he remained



PLAN OF BATH ABBEY.



VIEW OF BATH ABBEY AND THE CITY FROM BEECHEN CLIFF.

titular abbot and drew the principal revenues. The community at Bath became thus very much impoverished, and the cathedral gradually fell into disrepair, so that when Bishop Oliver King was translated from Exeter to Bath and Wells in the year 1495 he came to a church ruined to the foundations.

This prelate was the founder of the present church, to the building of which he was moved by a dream, accepted by him as a divine revelation. Whilst at Bath, musing one night after his devotions, he saw a vision of the Holy Trinity, with angels ascending and descending by a ladder, near to the foot of which was a fair olive tree supporting a crown, and a voice said, "Let an Olive establish the crown and let a King restore the church." This vision he sculptured on the two west corners of the nave, where it is still to be seen, with the words, "De sursum est." Bishop King set about the work in the year 1500, using for it the local oolite, but he died three years afterwards, before the south and west parts were covered in or all the walls were raised to their proper height. He was assisted by Prior Bird, who carried on the work after his death, and whose rebus, a W and a bird, appears on various parts of the abbey. After his death the building operations were continued by Prior Holloway, but before they were quite completed monastery and church were seized by the King's Commissioners, in 1539. The church was offered to the city for a sum of five hundred marks, but there was no response, and the building was despoiled of its lead and glass and bells, and "the carcase of St. Peter's" was then sold to a purchaser, whose son in the year 1560 presented it to the city, together with a plot of land for a burial ground. Even now that it was their property the citizens left the church in its dismantled state, and it was not until some years later that, by the liberality of private persons, the choir was made fit for divine service, when the church was reconsecrated and dedicated to St. Peter and St. Paul. The nave remained unroofed until the episcopate of Bishop Montague, in the early years of the seventeenth century.

In the first half of the nineteenth century flying buttresses, matching those of the choir, were added to the nave, to strengthen the fabric, and the embattled turrets were carried up into pinnacles. In 1860, when Sir Gilbert Scott inspected the church, he found it to be seriously dilapidated; and between 1864, when the work was commenced, and 1874, when it was completed, a restoration, marked by characteristic rigour and vigour, was carried out under his direction, at a total cost of £35,000. This included, besides the renovation of the fabric, the substitution, in completion of the original design, of fan-tracery vaulting in stone in the nave and its aisles for Bishop Montague's



VIEW FROM THE NORTH-EAST.

ceiling, the removal of the galleries and of the organ screen, and—a hardly less obvious improvement—the rearrangement of the hundreds of memorials, which were now all placed beneath the string-course that runs below the windows of the aisles. Since then the exterior has been renovated.

Bath Abbey is interesting as being, like Salisbury Cathedral, entirely in one style, though not in the best phase of that style, for it was not built until the Perpendicular had entered upon its decadence. Parts of it are extremely fine, but many of the details exhibit a carelessness of treatment which was premonitory of the degradation that was overtaking ecclesiastical architecture. Following its Norman predecessor in plan, the church is in the shape of a Latin cross, with a tower at the intersection of nave and choir. The *motif* was to give an effect of height, and for this purpose the transepts are very narrow and the clerestory is remarkably lofty, so much so that the aisle windows seem somewhat stunted by comparison. Owing to the narrowness of the transepts the tower is not square but oblong, the east and west sides being longer than the north and south. The east front of the church is plain to bareness, with a square-headed window, which probably occupies the position of the tower arch of the Norman cathedral. The

choir aisles project beyond the east window—a peculiarity of which the explanation probably is that originally it was intended to add to the choir a Lady Chapel. The north and south transepts have each long end windows of five lights; the east window of the church is of seven lights with three transoms, the west is of seven lights with two transoms. The nave consists of five bays, the choir of three.

Passing to the interior, one notices that, as is commonly the case in buildings of the Perpendicular period, there is no triforium, the sills of the clerestory windows being brought down to the string-course above the arches. The pointed arches, the vaulting shafts running up between the clerestory windows, all direct the eye upward, and minister to the effect of the intricate and beautiful fan-tracery vaulting. This is the great glory of the church; its other leading characteristic is that abundance of glass which has led to its being styled "the Lantern of the West." Many of the fifty-two windows are now filled with stained glass, of very varying merit. The reredos was designed by Scott, the oak screen of the south choir aisle by his son; the font and the organ also are modern. The only chantry chapel is that of Prior Bird in the easternmost bay on the south side of the choir, but the work upon it is very beautiful. The same cause which stopped the building of the abbey itself prevented the completion of this chapel by its founder. It was furthermore very much cut about in the succeeding centuries, and its exquisite decorations were buried beneath successive coats of whitewash. In 1853 it was rescued from this state of neglect and repaired by public subscription, and when the abbey was restored the unfinished carvings were completed with so much skill and fidelity that it is difficult to distinguish the old work from the new.



NORTH AISLE OF THE NAVE, WITH BISHOP MONTAGUE'S TOMB.

The abbey was a favourite place of interment when Bath was filled with fashionable visitors in the eighteenth century, and large monumental

tablets were allowed to be plastered over the pillars of the nave and choir and to disfigure the building in all directions. It was this profusion of memorials which suggested the witty couplet—

"These walls, so full of monument and bust,
Show how Bath waters serve to lay the dust."



NAVE AND CHOIR, LOOKING EAST.

The memorials are now, as we have said, neatly arranged beneath the string-course on the walls of the building, none having been destroyed in the process. There are two monuments by Flaxman, three by Chantrey, one by the younger Bacon, and one by Nollekens. Under the fourth arch of the nave, on the north side, is the altar-tomb of Bishop Montague, who, though he died Bishop of Winchester, was buried in the church which owes so much to his pious zeal. He was brother of the first Earl of Manchester, who passed sentence upon Sir Walter Raleigh and became Lord High Treasurer of England. First Master of Sidney Sussex College, Cambridge, he became Dean of Lich-

field in 1603, and Dean of Worcester in the following year, was preferred to the bishopric of Bath and Wells in 1608, and translated to Winchester eight years later. To him belongs the glory—such as it is—of editing the works of James I. In the south transept is the monument of Jane Lady Waller, wife of the general who held Bath for the Parliament and fought the battles of Lansdowne and Roundway Down; in front lies the figure of the dead lady, and against the wall of the monument her sorrowing husband, in armour, reclines upon one arm, gazing down upon her face, while at his head kneels one weeping child and at his feet another. James Quin, the actor, whose praise of Bath as an abiding place for the evening of one's days is well known, has a monument with a good medallion portrait, and a feeling inscription by Garrick.

Beau Nash, the famous King of Bath, who was buried at the expense of the Corporation, also rests here; and so do Rauzzini, the musician, the teacher of Braham, Incledon, and Storace; Dr. Haweis, the founder of the London Missionary Society; Dr. Sibthorp, the botanist; Dr. Caleb Hillier Parry, a well-known man of science in his day, and father of the Arctic explorer; William Melmoth, the translator of Cicero and Pliny, and Dr. Archibald Maclaine, the translator of Mosheim's "Ecclesiastical History"; Lady Miller, whose poetical amusements at Batheaston Villa acquired more than a local fame; Sarah Fielding, sister of the author of "Tom Jones," and herself a novelist; and Parson Malthus, author of the "Essay on Population." Sir William Draper is not remembered for any of the virtues set forth in his pompous Latin epitaph, but as the subject of the scathing satire of Junius. John Palmer, M.P. for the city in two Parliaments, established at Bath the first Theatre Royal out of London; he also projected a reform of the mail service which, notwithstanding jealousy and obstruction, quadrupled the revenue of the Post Office between 1783 and 1798. He and Ralph Allen, also a Bath man, were the two inventive minds to whom the postal service was most indebted before the time of Rowland Hill. Christopher Anstey, the Bath poet, is not buried in Bath Abbey, but there is a tablet to his memory here, as in Westminster Abbey. Physicians not a few have also mouldered into dust within these walls, which will, indeed, afford a more than usually interesting meditation "among the tombs."

In length the church measures 225 feet, and in breadth (including the aisles), 72 feet, and in both nave and choir the vaulting is 75 feet high. The transept is 122 feet by 20 feet. The height of the tower is 162 feet.



Photo: Gillman & Co.

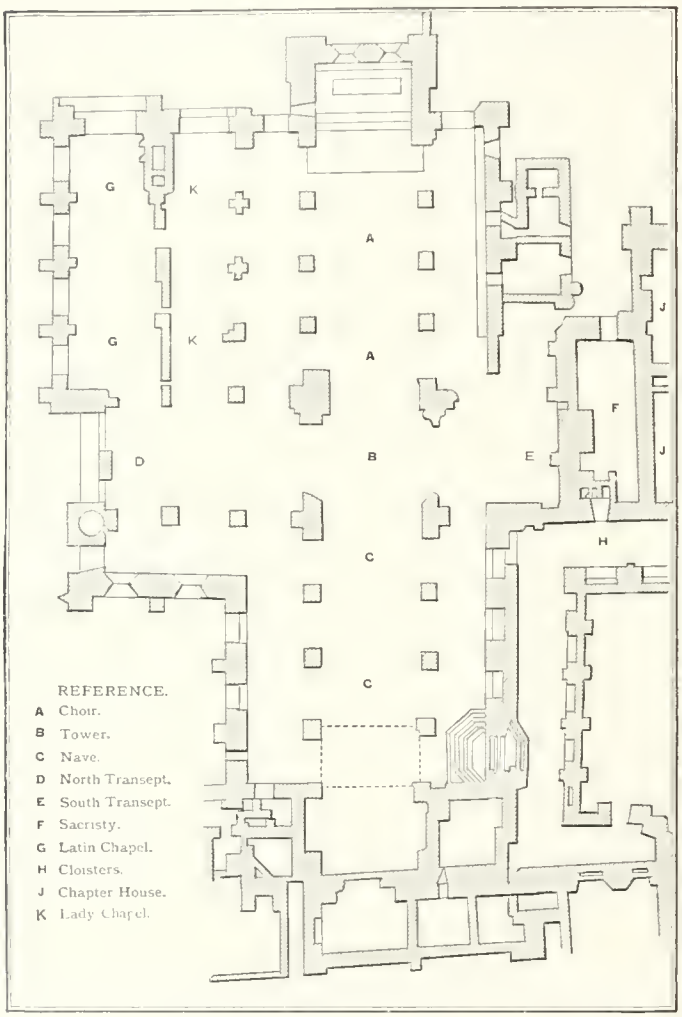
CHRIST CHURCH, FROM THE EAST.

OXFORD.

St. Frideswide and her Miracles—The Present Church built by Ethelred—Addition of the Spire, Chapter-house, and Lady Chapel—The Latin Chapel—Alterations in the Fifteenth Century—The Foundation reconstructed by Wolsey—St. Frideswide's Church becomes a Cathedral and a College Chapel—Wolsey and the End of the Monastic System—Destruction and Restoration—The Smallest Cathedral in England—The Transitional Style—Evidences of Saxon Work—Furniture and Stained Glass—St. Frideswide's Shrine—Memorials—The Cloisters—Eminent Bishops.

WOULD we seek the beginnings of "the cathedral church of Christ in Oxford" we must go back to the days of St. Frideswide, the redoubtable virgin who flourished in the early years of the eighth century, when Ethelbald ruled over Mercia. Daughter of an alderman or "sub-regulus" of the name of Didan, she embraced the monastic life, with twelve other maidens, and prevailed upon her father to build a conventual church in honour of St. Mary and All Saints, and to make her prioress thereof. Her beauty was noised abroad, and "a young and spritely prince" named Algar sought to win her from the religious life to share with him his throne. His suit was disdained, and, despairing at last of succeeding by persuasion, he fell back upon stratagem, with the result that his emissaries were struck blind and ran headlong about the city yelling. But when "the simple and impertinent people" who had attempted to abduct St. Frideswide besought her clemency she graciously interceded for them and their sight was restored.

St. Frideswide's death took place about the year 735, or perhaps later. Her priory became a house of secular canons, and her remains were laid beneath the tower of the church. In 1002 Ethelred the Unready treacherously ordered the massacre of the Danes on St. Brice's Day, and the tower of St. Frideswide's, in which those of Oxford had taken refuge, was destroyed by fire. Two years later Ethelred rebuilt the whole church on a much larger scale. It is now generally accepted as a probability that Ethelred's church is structurally the same as the present cathedral, and that the works carried out in the second half of the twelfth century, while Robert of Cricklade ruled the priory, were less a rebuilding than a renovation on the Transitional model.



PLAN OF OXFORD CATHEDRAL.

The predecessor of Robert of Cricklade was Guimond, who refounded the house as a convent of regular canons of his own Augustinian order and was the first regular prior. So the priory remained until Wolsey's reconstruction, of which we shall speak presently. The thirteenth century, the Early English period, brought three additions to the church—the upper stage of the tower with its spire, rising to a height of 144 feet, the Chapter-house, and a second northern aisle to the choir to contain a new shrine for the relics of St. Frideswide. This choir-aisle was built as a Lady Chapel, and has since been called the dormitory, being the burial-place of several deans and canons; which recalls the primitive term of *cæmeterium*, or place of rest. About the middle of the fourteenth century a large chapel, now called the Latin

and formerly the Divinity Chapel, was added to the north of the Lady Chapel. In the fifteenth century there were great alterations. The Perpendicular style was then extending its rigid rule over England, and various parts of the church were conformed to it. The choir clerestory was remodelled and the rich vaulting, a beautiful specimen of fan tracery, added; most of the windows of the aisles were altered, and the present cloisters were built.



GENERAL VIEW OF THE EXTERIOR.

In the next century (1522) Wolsey selected the priory for the site of his new Cardinal College, and procured its surrender to the King. He also obtained from Rome authority to suppress a number of small religious houses up and down the land and allocate their estates to the endowment of his new foundation, and no fewer than forty-two priories were thus swallowed up. The whole proceeding was an admirable object-lesson for a king who little needed instruction in the art of confiscation. The first stone of Wolsey's new foundation was laid on the 17th of July, 1525. Intending to build a magnificent new church on the north side of his quadrangle, he had no scruples about pulling down four bays of the nave of St. Frideswide's. But when three sides of the quadrangle had been completed, including the hall, the great man fell, and all the works were stopped. Three years later (1532) the King refounded the college as Henry VIII. College, for a dean and twelve canons, but, changing his mind, in 1546 he made

St. Frideswide's the seat of the new bishopric which he had established four years before at Oseney Abbey, in the western suburbs of the city, the foundation being styled the Cathedral Church of Christ in Oxford, and comprising a dean and canons with other capitular officers, as well as a large body of students, proper to a college. The ancient church has had a twofold character ever since: it is the cathedral of the diocese, but it is also the college chapel; and as the Dean of Christ Church is always there, and the Bishop of Oxford very seldom, the academic uses and appearances prevail over the ecclesiastical, in a manner which has probably been the reverse of satisfactory to more than one occupant of the see.

The loss of Wolsey's intended Perpendicular chapel, with all its magnificence, is of much less importance to the architect and historian than that of the western half of the nave, which he destroyed. But he was right on the whole; he had a perfect apprehension of the revival of knowledge, and if all English prelates had accepted it as manfully as he and others of his mind the worst part of the Reformation might have been saved to England. He anticipated its academic principle, which was to turn monastic seminaries into houses of religious, useful, and real learning. Monasticism had lasted long and done much, but it was clearly coming to an end, and that in the thoughts of very pious and devoted men. Wolsey was in correspondence with Fox of Winchester and Oldham of Exeter. The former had founded Corpus Christi College about ten years before (1515–17), at first intending to make it a seminary for the Priory of St. Swithun at Winchester, and there is no doubt that he was dissuaded from his purpose by Oldham's terribly accurate vaticination: "What, my Lord, shall we build houses and provide livelihoods for a company of monks whose end and fall we ourselves may live to see? No; it is more meet a great deal to have care for the increase of learning, and for such as shall do good to the Church and Commonwealth."

All three prelates did well and wisely, but contributed to a result which went far beyond their wishes or anticipations; nor if they had lived could they have ruled the terrors of the ensuing time. Just four years after the date of Cardinal College came Wolsey's directions to Dr. Higdon, the first dean, for the arrest of Thomas Garret, and the seizure of his forbidden books, New Testaments in particular. His friend Anthony Dalaber's narrative is cited by Froude; it is one of the most graphic and most pathetic passages in English history, and it gives us a little sketch of the alarm of heresy, and its intrusion on the Christ Church services. "Evensong was begun," says Dalaber, "the deans and canons in their grey amices. They were almost



Photo: Gillman & Co.

OXFORD: NAVE AND CHOIR, LOOKING EAST.



Photo: Gillman & Co.

THE CHOIR, LOOKING WEST.

at 'Magnificat' before I came thither. I stood in the choir door, and heard Master Taverner play, and others of the chapel there sing, with and among whom I myself was wont to sing also, but now my singing and music was turned into sighing and musing. As I there stood, cometh Dr. Collisford, the commissary (Rector of Lincoln), as fast as ever he could go, bareheaded, as pale as ashes (I knew his grief well enough), and to the dean he goeth into the choir, where he was sitting in his stall, and talked with him very sorrowfully." All had reason, and would have more.

Wolsey's destructions in the cathedral may have been partly balanced by his executing the lovely vaulting of the choir; that he did this, however, is disputed. At all events they were not compensated by Dean Duppa's refitting the choir in no style in the early seventeenth century, nor by his munificent and well-meaning present to the church of a quantity of stained glass by Van Linge, for which many of the Perpendicular windows were turned into plain two-light orifices without tracery. But as these and all the worst mutilations have been happily redressed under Sir Gilbert Scott, we need not waste wrath or lamentation on the doings of the seventeenth and eighteenth centuries. The restoration was happily delayed long enough to fall into competent hands, and the traces of the ancient work have been conscientiously followed. The east end of the church has been rebuilt, the great Decorated window, which had been spoilt by Dean Duppa, being removed and replaced by a large circular window such as is believed to have preceded that inserted during the Decorated period, with two round-headed windows beneath. Scott also built the porch which now gives access to the cathedral from Tom Quad. In 1878, for safety's sake, the bells, which, with Great Tom, came from Oseney Abbey, were removed from the tower, and two years later were hung in a belfry which



ARCHAIC PILLARS IN THE CLERESTORY OF THE SOUTH TRANSEPT.

had been built by Mr. Bodley over the staircase of the Hall. Great Tom himself, however, was left undisturbed in his chamber in the tower to which he has given his name, over the entrance to Tom Quad. The lower storey of this tower was built by Wolsey, but the cupola which is so familiar a feature of Oxford views is the work of Wren. A western bay, built by Mr. Bodley as a narthex or ante-chapel, has added twenty feet to the nave, which is now not so disproportionately short as Wolsey's lamentable work of destruction had left it.



Photo: Gillman & Co.

THE LATIN CHAPEL.

Even now, however, the church measures only 175 feet in length, and as there are two chapels on the north side of the choir, and one on the south side, besides the choir-aisles, the ground plan is almost square. It consists of a nave and aisles, with the narthex, a central tower and spire, a north transept with one aisle, an aisleless south transept, and the choir, with its aisles and chapels—on the north the Lady and Latin Chapels, on the south the Chapel of St. Lucy. But though the smallest cathedral church in England, Christ Church possesses great interest for the student of architecture, both within and without. The architecture is Transitional in a double sense, marking a time when men like Henry de Blois and William of Sens, well versed in theory and skilful in detail, were exerting themselves to perfect the round-arched style, while at the same time the pointed arch was gradually being introduced, and architectural art was undergoing a complete and salutary transformation.

The ancient interior, from the twelfth to the sixteenth century,



BISHOP FELL (1675-86).

BISHOP SECKER (1737-58). (National Portrait Gallery.)

Photo: Russell. BISHOP STUBBS (1888-1901).

must have been one of considerable beauty which in some degree has been restored in recent days. If it is a sunny day, the capital effect of warm white stone and brilliant small windows will strike the visitor; if it is not, the old Norman impression—of low-browed arches, as of a rest of warriors—may come to him. The side arcades of the nave claim special attention. The pillars in Ethelred's church were solid enough for any purpose of strength; and Robert of Cricklade or his builder therefore ingeniously divided them in their thickness, and left the half or halves which faced the aisle in their natural proportions, while he raised those which faced the central nave, so as to embrace the triforium stage. These and most of the principal arches in the church are round, though two of those which carry the tower, and the clerestory windows of the nave, are pointed. The piers of the nave are alternately circular and octagonal; those of the choir are more massive than those of the nave. With the narthex the nave now consists of three bays; the choir has four, besides the presbytery. The carving of the capitals of the choir is among the evidences that the present church is that which Ethelred built, for the ornamentation is rather Saxon than Norman, and, moreover, the stone bears traces of exposure to the weather, traces which can only be accounted for by assuming that the pillars were uncovered while the church was lying in ruin before Robert of Cricklade entered upon his work of renovation. In the east wall of the north choir aisle are remains of three Saxon arches leading to as many Saxon apses of which the foundations were discovered by Mr. Park Harrison. Possibly these apses may be those of the original church, built by the father of St. Frideswide.

The furniture of the choir is modern, for between them the Royalist

Dean Duppa and Cromwell's men made an end of nearly all the woodwork of the church, as well as of the ancient glass. The pulpit, however, and the organ screen are Jacobean, dating from Duppa's time. There is now some good stained glass by Clayton and Bell and by Hardman to be seen; but of all the modern features of the church none can compare in beauty with the glass in the east windows of the choir-aisles and Lady Chapel, designed by Burne-Jones and made by William Morris. That in the Lady Chapel is a memorial of an undergraduate of Christ Church who was slain by Turkish brigands in 1870; that in the north aisle is in honour of St. Cecilia; that in the south aisle is dedicated to St. Catherine, and commemorates a daughter of Dean Liddell, who was snatched away by sudden illness in 1876 within a few days of her betrothal. The window at the east end of the Lady Chapel, designed by the same artist, but executed at the Whitefriars Glass Works, depicts in its four lights incidents in the life of St. Frideswide.



THE ST. CECILIA WINDOW.

At the Reformation the wooden coffer in which St. Frideswide's relics were placed in 1289 for translation from the north choir aisle to the Lady Chapel was utterly destroyed, and the base, of Forest marble, also was broken up, but some of the fragments have been discovered in different parts of the precincts and pieced together. The carving, representing foliage, is of singular delicacy. When the shrine was broken up the remains of St. Frideswide were carefully preserved by faithful votaries, and under Mary they were restored to their resting-place, while the remains of the wife of Peter Martyr, an ex-nun who had been buried close by the site of the shrine, were howked up and cast into a cesspool. Under Elizabeth a compromise which must have given that Queen immense satisfaction was effected: the bones of the "virgin saint" and the "married nun" were mingled together and deposited in the same grave in the Lady Chapel!

Between the Lady Chapel and the Latin Chapel is a structure of the Perpendicular period, which is supposed by some to have been made for the reception of the shrine of St. Frideswide, while others regard it as a "watching chamber" whence the shrine was kept under observation. A marble slab in the nave marks the grave of Dr. Pusey; here, too, is a monument of the philosophical Bishop Berkeley, who, dying at Oxford, was buried here and not at Cloyne. Canon Liddon is commemorated by a stained glass window in the south transept; and in the south choir aisle is a medallion of Prince Leopold, Duke of Albany, who was a student of Christ Church.

The cloisters, of which Wolsey destroyed the western walk, are to the south of the nave. The Chapter-house, is an admirable specimen of Early English work, with an eastern end that takes the form of an arcade of five double arches.

Among the most distinguished of the Bishops of Oxford is John Fell, who was consecrated in 1676. He it was who rebuilt the palace at Cuddesdon, finished the north side of the quadrangle, and commissioned Sir Christopher to complete the Tom Tower, in which Great Tom, recast, was installed. A great bishop of more recent days was Samuel Wilberforce, who is commemorated by the episcopal throne, of Italian walnut. In William Stubbs, who was bishop from 1888 to 1901, the see had for its ruler one of the most learned of English historians.



BASE OF ST. FRIDESWIDE'S SHRINE.



SOUTH-WEST VIEW

RIPON.

Interesting Features—The Monastery Founded—St. Wilfrid—What became of his Relics—The Norman Church—Rebuilding by Archbishop Roger—Further Changes—Restoration by Sir Gilbert Scott—The West Front—The Interior—Nave and Transept—Markenfield and Mallory Chapels—Choir—Chapter-house and Vestry—Norman Crypt—St. Wilfrid's Needle—Dimensions of the Church—The See and its Bishops.

WITH an interior length of only 270 feet, the minster church of St. Peter and St. Wilfrid is one of the smallest of English cathedrals, nor, now that its towers lack the spires into which they once ran up, is it of exceptional grace or dignity. But its situation on the brow of the hill on which the town is built makes it a conspicuous object when seen from afar. And it possesses several features of unusual interest. The central tower is Perpendicular on two of its sides and Norman on the other sides; the sedilia and stalls are very beautiful specimens of ancient carving in stone and wood; and the Saxon crypt known as St. Wilfrid's Needle has been declared by a high authority to be "the most perfect existing relic of the first age of Christianity in Yorkshire." It is, indeed, more than that, for if it was built by the saint whose name it bears, of which there is little doubt, Wilfrid's Needle is the oldest complete chamber to be seen in any of our cathedrals.

About the middle of the seventh century a monastery was founded at Ripon, but not on the site of the present minster, by Alcfrid, Prince of Deira, for monks from Melrose, with Eata at their head, and with the great Cuthbert for guest-master. Within three or four years (A.D. 661) the house was transferred to St. Wilfrid, who had visited Italy, and belonged to the Roman party, and the Melrose monks, not choosing to conform to the Benedictine rule which the new abbot is believed to have imposed, withdrew in a body. A few years later he built a new church, and the existence of the Saxon crypt makes it probable that that church stood where now stands the present cathedral, though by Mr. Walbran it has been maintained that the crypt belonged to a church that stood outside the monastery wall. Less disputable is it that St. Wilfrid was one of the greatest men of his age—a combination of intellect and energy rare, indeed, in any age. Ripon and Hexham are only two of the many monasteries which he founded. Whatever may be thought of his appeals to Rome in the controversies in which he was embroiled, he must be admired for the apostolic energy with which he threw himself into the evangelisation of Sussex—its inhabitants no better than heathens—their land desolated by famine—the emaciated natives so desperate as, grasping each other's hands, to throw themselves from the cliffs into the sea, thus to end their misery. He died at Oundle,



VIEW FROM THE NORTH-WEST.

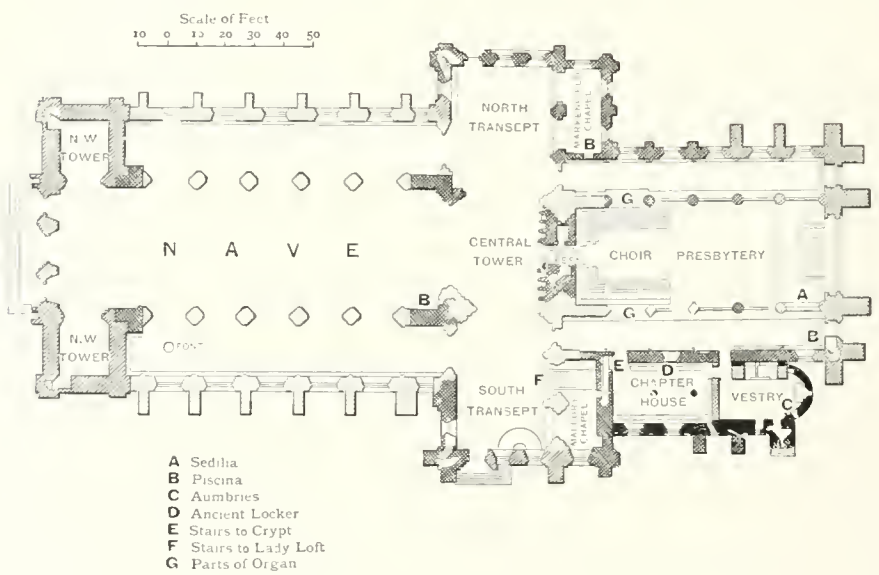
but his remains were carried, at his own wish, to his old home at Ripon, and they were entombed at the south side of the altar.

The abbey now became one of the three great churches in Yorkshire, and the right of sanctuary and of the ordeal were among the privileges conferred upon it by Athelstan. The boundary of this place of refuge was marked afterwards by eight crosses, surrounding the church, where the Archbishop of York claimed that his bailiffs had the right to meet the homicide, and, after oath, to admit him within the privileged jurisdiction. In after years not the least profitable of the sources whence the fabric fund was derived was the money contributed by pilgrims to the shrine of St. Wilfrid. There has been much controversy as to the final resting place of his body, for according to one tradition it was transferred to Canterbury about the middle of the tenth century by Archbishop Oda, and this tradition is still accepted by Rome. But an indulgence of Archbishop de Gray's declares that when in 1224 he translated the skeleton to a more sumptuous shrine than that in which it was first bestowed he found it perfect, and exhibited it to the worshipping multitude, and it has been conjectured that if one of the walls in the crypt were tapped the remains of the patron saint might be found there. The question may never be satisfactorily determined, and as the evidence on neither side is conclusive it would seem to be a pity that Canterbury should not have been content with the possession of the dust of St. Thomas Becket.

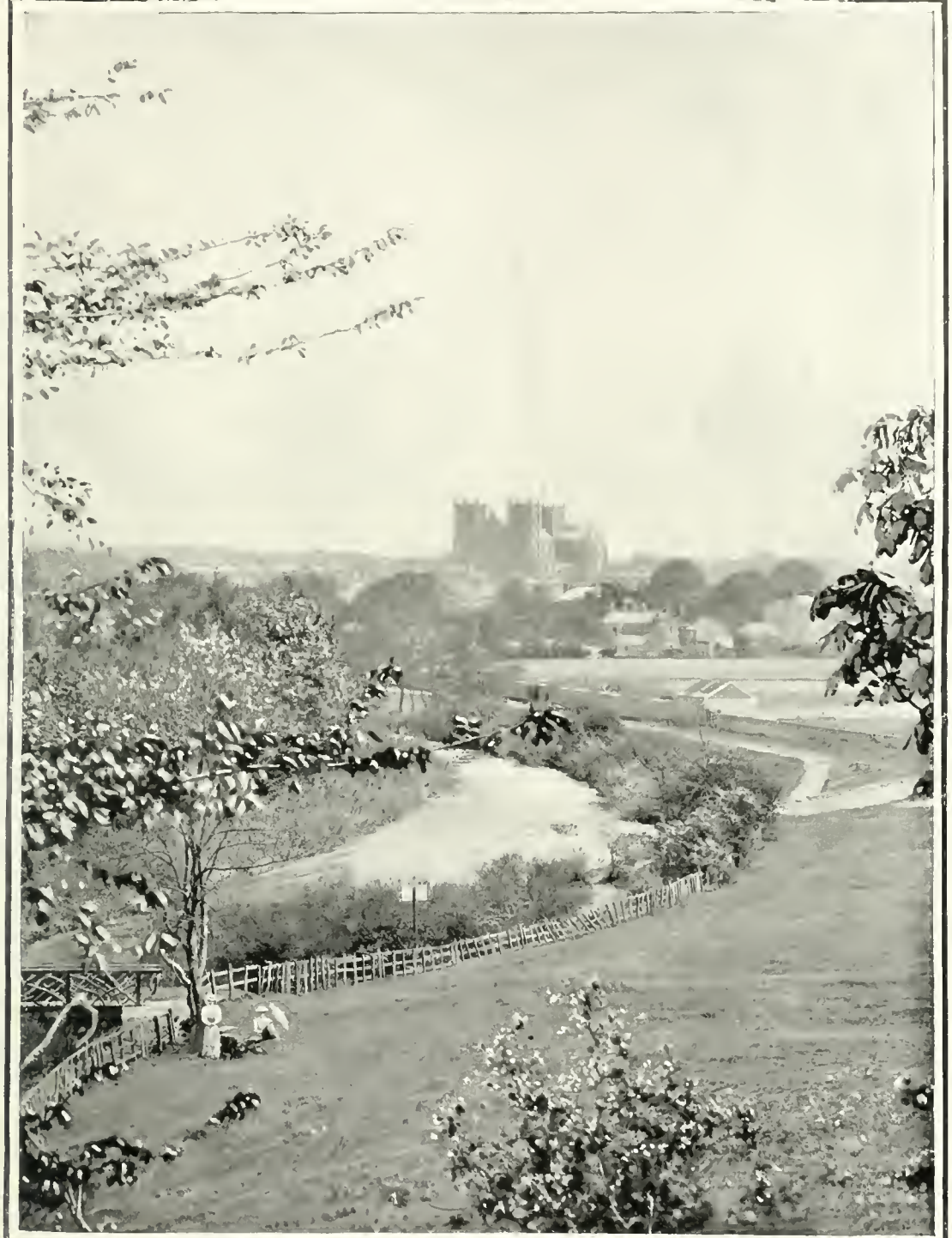
St. Wilfrid's church was either rebuilt or enlarged soon after the Conquest by Thomas of Bayeux, or by Archbishop Thurstan, and of these works—whatever their nature—there now remain the Chapter-house and vestry, with the walls of the crypt—not, of course, the Saxon crypt, attributed to St. Wilfrid—below them. Then by Archbishop Roger, who ruled at York from 1154 to 1181, and was one of the leaders in that great movement in architecture which converted the ponderous Romanesque into the light and lofty Gothic, a rebuilding on an entirely new plan was carried out. The nature of his design can only now be partially gathered from the small remains at either end of the nave, and from portions of the choir and transepts, but it is one of the most valuable specimens which we have of this great transition in architecture. The next change is attributed to Archbishop Gray in the thirteenth century, and consisted in the addition of the two western towers, surmounted by leaded spires, and the rebuilding of the façade which connects them. About 1280 the east end of the choir gave way, and had to be rebuilt. In 1319 the Scots found their way to Ripon and fired the church, destroying some of the inmates of the college into which the monastery had been transformed. And a century had

but just elapsed when the church suffered from the attacks of an enemy even more irresistible than man's violence, in the shape of "thunder and lightning"; and the lantern tower became so ruinous that an indulgence was granted for forty days to all who gave towards its repair. The result you see as you walk up the nave—the widest of any cathedral in the kingdom, except those of York, Chichester, Winchester, and St. Paul's, measuring eighty-seven feet. For in the arches supporting the central tower there meets the eye a strange admixture of Romanesque and Perpendicular, two of the sides being rebuilt in the Perpendicular period, and the work being then stopped by the dissolution of the abbey. In 1593 the central spire was partially destroyed by lightning, and after a time the remainder of it fell, destroying part of the choir-roof and stalls. Four years later the two western spires were removed, for fear of a like catastrophe.

In 1829 a "restoration" was carried out by Blore, but shortly afterwards, in 1842, an Order in Council called attention to the unsafe condition of the fabric. Immediate danger was warded off, but in 1861 it became evident that restoration on a large scale was imperative, and Sir Gilbert Scott was set to work. In so bad a state was the fabric found to be that the sinkage had produced fissures from the base to the top of the western towers! Wonderful were the means adopted to render them safe—the application of very powerful shoring to the walls, so that the towers were upheld for the time by artificial means, while better foundations were made. They were then thoroughly repaired, as also was the central tower, and the restoration, which occupied ten years, and was not wanting in thoroughness, was carried out at a cost of £40,000. Since then other improvements have been effected, notable among them being the opening out of the Close.



PLAN OF RIPON CATHEDRAL.



DISTANT VIEW OF RIPON CATHEDRAL.



BISHOP ROBERT BICKERSTETH (1857-84).

Photo: Russell.
BISHOP BOYD-CARPENTER.

As we now see it, the cathedral consists of a nave with aisles, extending the full width of the western front; of a pair of rather short transepts, with aisles on the east; and of a choir, also with aisles, parallel to which, on the south side, are a Chapter-house and vestry. The west front, though there is some difference of opinion as to its architectural merits, is generally held to be the most beautiful feature of the cathedral. It is a piece of Early English work, not wanting in grace, though manifestly inferior to the west front of Salisbury, belonging to the same period.

The interior effect of the church is more pleasing, on the whole, than the exterior, for from the outside one can never long forget the lowness of the towers. The nave, which is partly Early English and partly Perpendicular, is much wider than was that of Archbishop Roger's church, which it replaced, for the latter had no aisles, and the piers of the present nave rest upon the foundations of the outer walls of the original structure. His work, however, remains in the two transepts, of which the northern is but little mutilated, though both were subjected to some alteration in the age when the Perpendicular style was in vogue. In the north transept, near the rood screen, is a richly panelled Perpendicular pulpit, which has lost its stem. The font, of blue marble, octagonal in shape, belonging to the same period, is in the south aisle of the nave, and close by is a much ruder font—circular in form, and bearing an arcade of trefoil arches, which is believed to be a relic of Archbishop Roger's church. In the same aisle is a slab on which is sculptured in low relief a man on his knees, with a gigantic lion in a grove of trees in the foreground. Tradition says that it covers the body of an Irish prince, who died at Ripon on his return from Palestine, whence he brought a lion that followed him with all the docility of a spaniel. It is less unlikely that the carving commemorates a deliverance from peril such as that which is celebrated by the Lion

Sermon at the church of St. Catherine Cree in London; but in the absence of evidence we can do no more than choose between guesses. It may have been the custom for the Chapter tenants to pay their rents on this stone, as was done in York Minster on Haxby's tomb. The handsome rood screen, which separates the choir from the crossing, and supports the organ, was erected towards the end of the fifteenth century; it consists of a central doorway with an ogee head, and is flanked on either side by four large niches, with a tier of four-and-twenty smaller niches in the upper stage.

Before passing into the choir we must say a word about the two chapels on the eastern side of the transepts, to which they form aisles. That beside the north transept, known as the Markenfield Chapel, contained the chantry of the Markenfields of Markenfield Hall, a fine old house just outside Ripon, but was appropriated by the Blackets of Newby some three hundred years ago. Here are several fine altar-tombs of members of both those families, one of them, representing a Markenfield, of special interest because it is the only example in England of an effigy bearing the collar of a park-pale and a stag couchant, the badge of Henry IV. The east window of this chapel is filled with stained glass which forms a thankoffering for the recovery from fever of King Edward VII. when Prince of Wales. The corresponding aisle of the south transept, styled the Mallory Chapel, was for hundreds of



THE CHOIR, LOOKING WEST.



THE NORTH TRANSEPT.

years the mortuary chapel of the owners of Studley Royal. Against the north wall is the monument of the Sir John Mallory who in the War of the Rebellion delivered Ripon and held Skipton Castle for the King. Here, too, is the memorial of John Aislabie, who was Member for Ripon and Chancellor of the Exchequer at the time of the South Sea Bubble, and was expelled the House when the South Sea Company's great schemes, which he had supported, came to naught.

The choir, towards the western end, retains portions of Archbishop Roger's building, and is believed to stand upon the same foundations. This Norman work is found in the three western bays on the north side; the opposite bays are in the main Perpendicular, this side having been destroyed by the fall of the tower. The remainder of the choir, including the great east window, containing poor modern stained glass by Wailes, celebrating the revival of the see of Ripon in 1863, is early Decorated; the arcade below is a restoration. The present wooden groining of the vault was substituted by Sir Gilbert Scott for a lath and plaster vault which is believed to have been constructed by Blore. Blore's great reredos, too, has gone the way of his vault, and its place has been taken by Scott's restoration of the ancient Decorated arcading beneath the east window. In the last bay on the south side are the lovely sedilia, which unite with a piscina to form a single structure. This, again, was restored by Scott, who also made away with the Jacobean stall-canopies which took the place of those wrecked by the fall of the spire in 1660, and substituted for them canopies that match the others, dating from the fifteenth century. The carving of the misereres and of the arms of the stalls is of the highest excellence. In the choir-aisles, as in the choir itself, Archbishop Roger's work is to be traced.

The shrine of St. Wilfrid, destroyed a few years before the abbey was dissolved, stood in the choir-aisle; the alabaster reliefs preserved in the Chapter-house, and some fragments beneath the railing in the north nave-aisle, may possibly be remnants of this structure.

The Chapter-house, as we have said, is on the south side of the choir, and is entered from the south aisle, and on the east of it, forming part of the same structure, though now separated from it by a wall, is a vestry. The building, Early Norman in date, and supported by a crypt of the same period, is singular in every respect. It is generally supposed, as we have said above, to be a remnant—some think the choir, others the aisle—of the church built soon after the Conquest by Thomas of Bayeux, or by Archbishop Thurstan. The vestry has an apsidal termination, and the old stone outer roof can still be traced. The Norman arcade remains fairly perfect within, and there is a small recess on the south side, said to have been used as a treasury. The roof of the Chapter-house, with the two supporting pillars, is Early English. On the walls of this ancient structure rests an upper chapel, built about the year 1330, and called the Lady Loft, which is said to have been the ancient Lady Chapel of the minster, and is now used as the Chapter library. The Norman crypt, to which access is gained by a staircase communicating with a round-headed doorway in the west wall of the Chapter-house, measures 68 feet by 18 feet, and is divided into two portions by a cross-wall. It used to be known as the "bone-house," and when it was cleared of its human remains a pit 12 feet deep had to be dug to receive them.

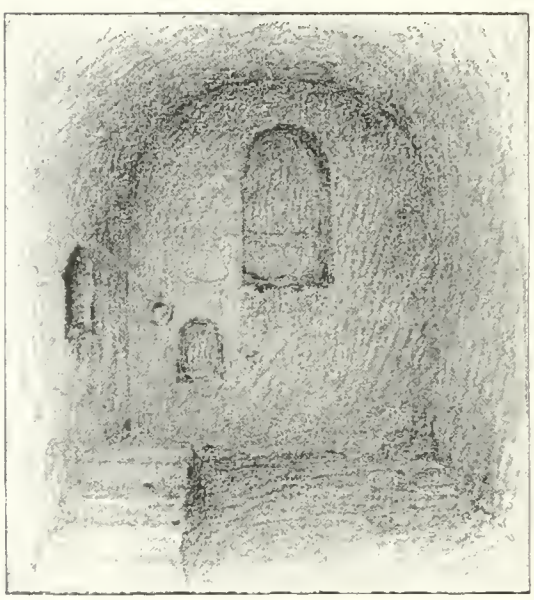


EAST WALL OF THE NORTH TRANSEPT.

We have yet to visit the most interesting, though not the most ornate, portion of the church—the singular crypt called St. Wilfrid's Needle. From the south-east angle of the nave we descend a flight of steps leading into a long, narrow passage, from which a shorter and still smaller branch at right angles opens into a cell with a barrel vault and some plain round-headed niches in the walls. The cell is $11\frac{1}{4}$ feet long, $7\frac{3}{4}$ feet wide, and $9\frac{1}{3}$ feet high. The "needle" has been formed

by perforating the north wall of the crypt, which is of such immense thickness that the passage is of considerable length, though at the opening into the crypt it is only 18 inches in height by 13 inches in width. At the further end of the passage, where it broadens out, are some rough steps that may have led into the church above. To "thread" this "needle" is not so difficult as it looks, for persons of ordinary dimensions, and not a few visitors to the cathedral are hauled through it by the vergers as a kind of charm. The favourite tradition is that the passage was used as a place of ordeal for women whose chastity was suspected. "They pricked their credits," remarks Fuller in his witty way, "who could not thread the needle." A less ingenuous theory, which was the one favoured by J. H. Parker, is that here were exhibited relics, according to a custom still observed on the Continent, the faithful descending by one staircase, passing along the narrow passage, and then, having looked at the relics through an aperture in the wall, passing on and ascending by the other staircase.

The length of the church (interior) is, as we have said, 270 feet, the nave measuring 133 feet, and the choir 95 feet. The nave, with its aisles, is 87 feet in breadth, and the height of the vaulting is 88 feet. The transept is 130 feet long and 52 feet wide. The towers have a height of only 110 feet.



ST. WILFRID'S NEEDLE.

So long ago as the seventh century Ripon had a bishop in the person of one Eadhead. He was consecrated in 681, but five years later was superseded by Wilfrid, who was appointed ruler of the combined dioceses of Ripon and York, and this coalition of the sees lasted until the year 1836, when once more Ripon became a separate see, with Dr. Longley—afterwards Archbishop of York and then Primate of All England—as first Bishop. He was succeeded by Dr. R. Bickersteth, and he by Dr. Boyd-Carpenter, eminent for his polished oratory. With a short interval at the Reformation, the church had enjoyed collegiate rank for hundreds of years, ever since the conversion of the monastery into a college of secular canons some time before the Conquest.



VIEW FROM THE SOUTH-WEST.

ST. ALBANS.

The Story of St. Alban—The First Saxon Church—Offa's Foundation—The Present Church Built by Paul of Caen—Alterations and Additions in the Early English and Decorated Periods—Deformations in the Fifteenth Century—Importance of St. Albans Abbey—Good Deeds of the Monks—The Gatehouse the Only Remnant of the Abbey—The Church Purchased by the Townsfolk—Restoration by Cottingham and Scott—Lord Grimthorpe's Work—The Church's Lofty Situation—The New West Front—The Interior—Chantries of Abbot Ramryge and Abbot Wheathamstede—St. Alban's Chapel and Shrine—The "Watching Loft"—Duke Humphrey's Chantry—The Lady Chapel—Shrine of St. Amphibalus—Dimensions of the Church—The See.

DURING the Diocletian persecution, at the end of the third century, there was living in the town of Verulam, on the slope of a shelving valley in the Hertfordshire uplands, a young Roman of good family, and of the ancient religion. One day Amphibalus, a priest of the persecuted faith—so the story runs—threw himself upon the mercy of this young Roman, Alban by name, and was allowed to take refuge in his house. In the course of a few days the young soldier was won by the exhortations of Amphibalus to forsake the gods of Rome and submit to the Galilean whom he had despised. Tidings, however, had been conveyed to the officials that Amphibalus was concealed in Alban's house, and a guard was sent to arrest him. Hearing of their arrival, Alban dismissed his guest secretly, and, wrapping himself in the priest's robe and hood, awaited the arrival of the soldiers. They seized him,

and soon the trick was discovered. The usual offer was made, to die or to sacrifice to the gods of Rome. Alban preferred the crown of martyrdom, and after cruel torments was led forth to his doom. The usual prodigies now began to be manifested. The "heading hill" was on the opposite side of the Ver, which river was then in flood, but the stream dried up to let the multitude pass. This touched the heart of the executioner, who refused to strike the blow, and declared himself also a convert. His head was promptly smitten off, and someone less susceptible to the influence of the miraculous was found. Alban meanwhile was athirst, and at his prayer a spring broke forth from the ground for his refreshment. At last his head was struck off, but as the executioner gave the blow his eyes dropped from their sockets. The spot where Alban died, and at which his remains were interred, bore the name of Holmhurst ; it is supposed to be the site which is occupied by the present abbey. Alban's effort to save his preceptor was not for long successful. The pursuers were soon on the track of Amphibalus, and he was put to death with exceptional cruelty.

A few years later a small church was built upon the scene of St. Alban's execution and burial, but when the heathen English overran the land this church was utterly destroyed, and all traces of the exact position of the grave of "Britain's proto-martyr" were lost. Shortly before the end of the eighth century—and here it is that a continuous history for St. Albans Abbey begins — Offa, the strong-handed King of Mercia, anxious to make amends for his treacherous murder of Ethelbert, King of the East Angles, resolved to found an abbey in honour of St. Alban. The martyr's remains were discovered, miraculously, as chroniclers say, by the leading of a star, and a little church was built upon the spot. Offa then departed to Rome to win the Pope's sanction for his expiatory enterprise, and on his return founded and richly endowed a monastery for monks of the Benedictine Order. Around the new abbey, as



GENERAL VIEW OF ST. ALBANS.



ST. ALBANS CATHEDRAL, FROM THE NORTH-EAST.

was natural, a small town grew up, and Roman Verulamium became wholly deserted, its ruins the haunt of wild beasts and of evil characters. Shortly before the Norman Conquest Abbot Eadmer and his successor



VIEW FROM THE NORTH-WEST.

collected materials for the rebuilding of the minster. Its accomplishment was delayed by the coming of the Norman invader, whom the English monks and their abbot resisted to the utmost of their power, and the work did not begin till Paul of Caen, a Norman, was appointed Abbot of St. Albans by William.

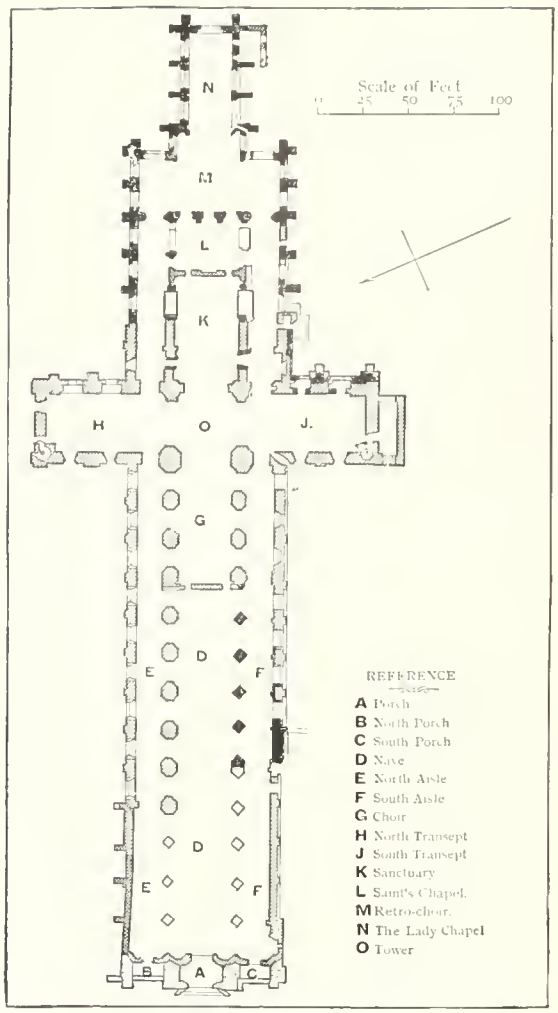
With the materials already collected, and others from the same sources, Abbot Paul erected a great church on the ancient site, making extensive use of Roman brick taken from the ruins of Verulam. Rather more than a century later the architects began upon the west front. Two or three years before the end of the twelfth century John de Cella pulled down the Norman western towers, and commenced the erection of a grand façade in the Early English style; but, as the chroniclers say, he was one of those who began to build without counting the cost, and the work soon came to a standstill. It was completed (except the towers) by William of Trumpington, his successor, by whom also the four adjoining bays on the northern

and the five on the southern side of the nave were rebuilt. About the year 1256 John de Hertford remodelled and lengthened the choir, and began an elaborate group of chapels to the east; the Lady Chapel, by which the whole was terminated, appears not to have been completed till about the year 1320. Very soon afterwards, in the year 1323, two of the Norman piers on the south side of the nave fell with a great crash, and caused the ruin of about a hundred feet of the roof. In consequence of this catastrophe five more of the bays on this south side were rebuilt on a pattern generally resembling that of William of Trumpington's bays. In the days of Abbot Wheathamstede, who ruled from 1420 to 1440, and then resigned, but on the death of his successor in 1452 was again elected, and remained in office till his death twelve years later, great changes—mostly for the worse—were made. The high-pitched roofs were removed from the nave, its aisles, and the transepts, and replaced by structures of a lower pitch; the octagon which capped the central tower was taken down; huge windows were inserted in the west façade and in the two ends of the transept, and the older work generally was considerably maltreated. Wallingford, appointed abbot in 1476, erected the grand screen behind the high altar, and with this practically ends the history of pre-Reformation work at St. Albans.

Under the Normans the abbey had taken high place among the monastic houses of the land. Its proximity to London brought streams of pilgrims to the shrine of St. Alban. Until the close of the fourteenth century, when he yielded reluctant precedence to the Abbot of St. Peter's at Westminster, the mitred Abbot of St. Albans was regarded as first among his English compeers. By Henry I. he was invested with the right of holding pleas and taking cognisance of all minor offences committed within the liberty of St. Albans. Disputes indeed sometimes arose, either from within, when unruly brethren caballed against the authority of the abbot, and were duly tamed, if he were the stronger, by fasting, fetters, and scourge; or between the monks and citizens, concerning rights of wood-cutting, pasturage, hunting, and fishing, or of monopolies, such as those of the abbey mills, which more than once brought about lawsuits and appeals to the King—nay, even brawls and fierce conflicts, when the monks had to use other than spiritual arms to save their treasures from pillage. Things indeed went ill with them for awhile at the time of Jack Cade's rising, but the tide soon turned, a number of burgesses were duly hanged, and all went well again. Nor need it be denied that the brotherhood used their vast wealth for many worthy purposes. They kept up a school of monkish historians, among whom are to be numbered the well-known chroniclers



ST. ALBANS: THE NAVE.



PLAN OF ST. ALBANS CATHEDRAL.

Matthew Paris and Roger of Wendover. They were also one of the first societies to encourage printing, having established a press some time before the close of the fifteenth century. It is probable that not a little of their funds went to the upkeep of the cathedral, and the monastery had been planned out on so considerable a scale, with a great hall for guests, extensive ranges of sleeping chambers, and stabling for three hundred horses, that even with the considerable revenues at their disposal, the monks must have been called upon to exercise careful stewardship to avoid indebtedness.

The surviving Gatehouse gives but a scanty indication of the quadrangles and outbuildings which once stretched between the cathedral and the river. Massive and stern, it rises above its low archway, with a long chamber, in which the steward did his business, as the principal room. Some of the smaller compartments served for prisons, and the probability is that a good many of the sturdy townspeople of St. Albans made their acquaintance. At the Dissolution the cloisters and the domestic buildings were pulled down, and nothing was left standing except the Gatehouse, which long served as the city prison and sessions house until first a Town Hall and afterwards a gaol were built.

Incredible as it may seem, the noble church of the abbey, with its historic memories, would have been destroyed by the ruthless barbarians who disgraced the English Reformation, had not the townsfolk of St. Albans come forward and purchased it as their parish church. At this time a passage was driven through the building east of the retro-choir, the arches communicating with the latter being walled up, and the Lady Chapel converted into a school. Those who feel inclined to be severe upon the injuries wrought on this and other parts of the fabric must bear in mind that the townspeople had acquired a building out of all

proportion to their wants, the proper maintenance of which would have been a constant and heavy expense. Repairs were undertaken now and again in the later part of the seventeenth and in the eighteenth century, one of them being the replacement of the south transept window, blown in by the gale of 1703, but it was not till the nineteenth century that any serious attempt at restoration was made. Mr. Cottingham carried out important works in 1832, and in 1856 more renovation was done by Sir Gilbert Scott. On both these occasions the difficulty of raising adequate funds prevented any very systematic restoration of the building. But in the year 1870 the church may be said to have taken matters into its own hands. On the 1st of August it became evident "that the central tower was cracking up and falling." Scott was at once summoned by his clerk of the works, and quickly saw that the reported danger was only too real. The tower was shored up by immense balks of timber, but for more than six months the workmen ran a race with ruin, and only won by a neck. The piers were strengthened and in part rebuilt, the tower was clamped by iron bolts, and the whole, we may trust, made secure for generations to come. The passage which cut off the Lady Chapel was closed, the school was transferred to the old Gatehouse, and the restoration of the eastern portion of the church was commenced. The next step was to lift the roof off the nave and screw back the walls to a vertical position. After Sir Gilbert Scott's death in 1878, less than a year after the restoration of the nave was begun, it was decided to replace Wheathamstede's roof by one of the original pitch—indicated by the weather marks on the tower—and to rebuild the west front. This decision gave rise to great controversy, and to the secession of some of those who up to this period had taken an active part in the restoration; but it cannot be disputed that the west front was hopelessly mutilated, and for two centuries at least had



NORMAN PIERS ON THE NORTH SIDE OF THE NAVE.

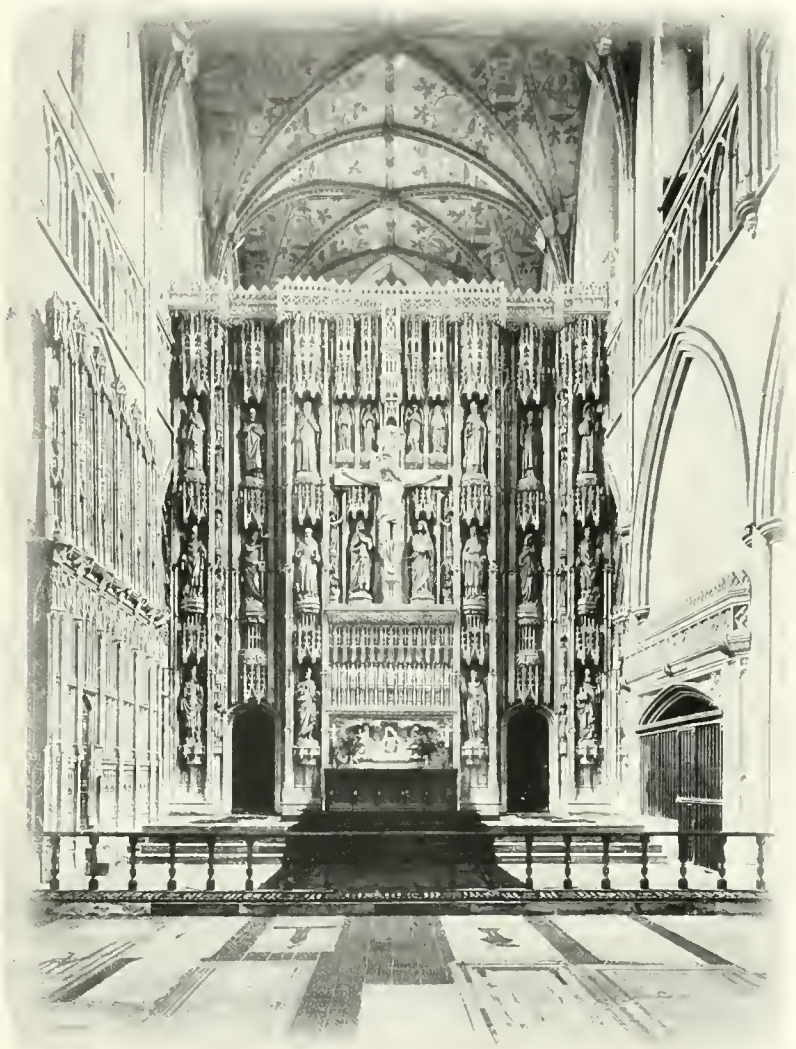
been patched with heterogeneous materials of the commonest kind; Wheathamstede's great window—a very mechanical design—being the only mediæval feature in respectable condition, and this, as we have seen, was in itself an intrusion. The façade was past "restoration": and the choice lay between the merest repair and reconstruction.



THE NORTH TRANSEPT.

The rebuilding of the west front was carried out by the late Lord Grimthorpe, who, after the death of Sir Gilbert Scott, obtained a faculty giving him unlimited power to "restore, repair, and refit the church." That remarkable and many-sided man was his own architect, and he himself bore the charges of many of the very considerable alterations he undertook. Few will hesitate to concede that his west front is not unworthy of a great cathedral; and the restoration of the Lady Chapel was marked

by a spirit of caution; but with some of his operations it is difficult to have patience. Besides raising the roofs of the transept to the same pitch as that of the nave—a proceeding for which there is much to be said—he, to a great extent, reconstructed the ends. In the north, a huge circular window replaces the fifteenth-century



THE WALLINGFORD SCREEN, WITH THE ALTAR-PIECE.

intruder; in the south, five enormous lancets of unequal height have been inserted, the central one rising externally into the gable, above the level of the inner ceiling, although within they all appear to be of the same height—an arrangement gratifying to those who stickle for truth in architecture! The old windows had not much to commend them, and were vandalisms in their day; but they had acquired a certain historical interest of which the new are wholly destitute. These are no more



JOHN OF BERKHAMPSTEAD, ABBOT OF ST. ALBANS.
(From Cotton MSS., Nero, D. 7.)

congruous than were they with the rest of the architecture, and are rather commonplace as designs. For the picturesque octagonal corner turrets hideous square ones have been substituted. But the worst act of vandalism—for no milder term can be used—was the destruction of the ancient slype, against the south transept. Its mangled remains are now inserted as "curiosities" in the new structure which replaces it elsewhere.

A glance at the abbey church shows it to be unique in England. The long ridge line of the nave roof, the extraordinarily massive central tower, the prominent transepts, like it (except for later insertions) of the simplest Norman architecture and built of Roman brick, and then the great and more varied extension eastward, show that we have before us a building of no ordinary interest and no common design. Partly from the nature of his materials, the Roman bricks from Verulam, and possibly from a desire to gratify the feelings of the brotherhood, the style of Paul of Caen's building—for structurally the fabric before us is his work—is of an archaic simplicity. It seems as if it might be a century older than, instead of almost contemporary with, the work of Gundulf at Rochester and of Walkelyn at Winchester. It occupies a lofty situation—much loftier, indeed, than any other English cathedral—its floor being 320 feet above sea-level, more than a hundred feet higher than the floor of Durham, which comes next to it. Viewed from the city, its fine situation is not properly appreciated, for it stands just below the crest of the hill up which St. Albans climbs, and from the highest point of the main street one looks down upon it. But seen from a distance it dominates the country side, and makes an unforgettable impression of simple grandeur.

The west front, of stone, is obviously new, but it is to a great extent a reproduction of the façade which was begun by John de Cella about the end of the twelfth century, and completed, after interruption, by William of Trumpington. It is composed of a centre, flanked by rather lofty wings ending in turrets, slightly in the style of Salisbury. The wings are to a certain extent screens, the walls being carried up beyond the

level of the aisle roof. Each wing is pierced by a door, with a deep porch in front, and the upper part is relieved by a double row of arcades, while in the centre is a fine Decorated window, in design rather later than the rest of the façade, with a doorway and porch below. For the lower stage and for the arcades sufficient fragments of early work were left to enable the architect to reproduce to a great extent the ancient design.

On entering the nave we have right and left of us the beautiful Early English work of William of Trumpington—arches, triforium, and clerestory (restored). On the northern side there are still to be seen some bays of the rude and massive Norman work of Paul of Caen, on which some ancient frescoes have been discovered. As in Westminster Abbey, the ritual choir is to the west of the crossing, occupying the four eastern bays of the nave, and marked off by a massive fourteenth-century stone screen, much restored, which supports the organ. In the transept and the tower—of which two stages are visible from within—we have in the main the original Norman work, and the singular columns of the triforium of the transept cannot but attract attention. So archaic are some of their patterns that certain antiquaries have suggested that they once formed a part of the Saxon church. The floor of the north transept is at a higher level than that of the south; the building also rises eastward by a series of steps till the site of the high altar is reached. In the north transept are a cenotaph of Bishop Claughton (1877-90), and an altar-tomb of Alfred Blomfield, Suffragan Bishop of Colchester, who died in 1884. The presbytery is remarkable for its richly panelled and painted ceiling, adorned with angels and coats-of-arms. It is almost closed eastward by the magnificent screen of Wallingford, which has considerable resemblance to that at Winchester, and is, indeed, a finer piece of work, worthy of the fifteenth century in its most ingenious mood. It was restored at the expense of Lord Aldenham, and figures from the chisel of Mr. Harry Hems, of Exeter, have been placed in the numerous niches. The singular coloured altar-piece, a mystical representation of the Resurrection, in high relief, is the work of Mr. Alfred Gilbert, R.A.; the stone pulpit



Photo: Russell.
BISHOP CLAUGHTON (1877-90).

in the crossing was the gift of the Freemasons of England. The arches which separate the presbytery from the aisles are mostly closed with masonry, but in the one north of the altar is the magnificent chantry chapel of Abbot Ramryge, who died about 1509, and on the south that of Abbot Wheathamstede, which he made ready during his lifetime. Though modest by comparison with that which he reared in honour of his patron, the Duke of Gloucester, to which we shall come directly, it is a brilliant piece of carving, full of ingenious conceits, such as the *wheat*-ears which figured in his arms. It now contains one of the most beautiful brasses in England, engraved with the figure of Abbot Thomas de la Mare, who died in 1396. He had to go to Flanders for his artificers, who represented him clad in his full robes, and with an elaborate canopy overhead.

The extreme east of the choir, behind Wallingford's great screen, forms the Chapel of St. Alban, in which his relics were preserved. At the dissolution of the monasteries the shrine was destroyed, and for long its only memorial was the Purbeck marble slab in the pavement on which it once stood. But during the restoration some carved fragments were discovered, which the supervisors shrewdly suspected had belonged to it; careful search was made, under floors and wherever openings had been blocked, with the result that almost the whole of the pedestal of the shrine has been recovered; the pieces have been fitted together by the patience and skill of a former Clerk of the Works, and this beautiful relic of mediæval workmanship has been replaced in its former position. The style is Early Decorated. Another relic, hardly less interesting, has been preserved intact; this is the "Watching Loft," a richly carved oak structure in two stages, placed on the north side of the shrine, and used in order that the shrine, with its costly jewels and its still more precious relics, might be kept under observation. The lower part contains cupboards, probably for smaller relics and ecclesiastical vessels. South of the shrine is the monumental chantry erected by Abbot Wheathamstede to Humphrey the "Good Duke" of Gloucester, who was buried in this cathedral, and not, as is often said, in Old St. Paul's, where there was a monument to his memory. Though his rank was only equalled by the love borne him by the people, he saw his wife led in penance through the streets on a charge of witchcraft, and was found dead in his bed, not without suspicions that if the Duke of Suffolk and Cardinal Beaufort had wished it, his life would have been longer. A rude painting represents the condition in which his body was found in 1703. So great was the veneration of our ancestors for everything ancient, that for years visitors to the abbey were allowed to carry away the duke's bones as "curiosities"!

Eastwards of St. Alban's Chapel is the retro-choir, and beyond this is the Lady Chapel, of which the flooring and much of the stone-work, including the vaulted roof, are new, for the devastation of this part of the building had been fearful. At once delicate and elaborate, it is a gem of early fourteenth-century work. Under the floor lie three noblemen who perished in the first battle of St. Albans—Edmund Beaufort, Duke of Somerset; Henry Percy, Earl of Northumberland, son of Hotspur; and Lord Clifford. During the restoration of the Lady Chapel were found fragments of the pedestal of the shrine of St. Amphibalus, a work of the later Decorated period. They were roughly fitted together and placed at the east end of the north choir-aisle, and enough of the structure is left to enable one to form a fair idea of what it was like before the iconoclasts worked their will upon it.



THE RAMRYGE CHANTRY.



SHRINE OF ST. ALBAN AND THE "WATCHING LOFT."

In length St. Albans comes second among our cathedrals, the exterior measurement being 550 feet and the interior 520 feet, against 555 and 525 feet respectively at Winchester. But

the nave is longer than that of Winchester, measuring 276 feet from the west end to the tower, against 262 feet at Winchester. The width of the nave and its aisles is 75 feet; that of the presbytery and its aisles varies from 75 to 78 feet. The transept is 177 feet in length and from 32 to 33½ feet in width. The tower is 144 feet high.

The bishopric of St. Albans was constituted in 1877, the see being carved out of that of Rochester, with some additions from the north side of the Thames, and Dr. Claughton, at that time Bishop of Rochester, becoming its first diocesan. The cathedral has a dean, but there are no canons residentiary. Upon the high place held among the religious houses of the land by the monastery of St. Albans we have already touched. Kings of England, from the days of the Norman Conqueror downwards, came to pay their devotions at the shrine of the great English saint. Hither was brought Henry VI., a captive after his defeat at the first battle of St. Albans, and hither again, released from captivity, he came to offer thanks after the second and far the more fortunate battle. John of France also, after Poitiers, was committed to the custody of Abbot de la Mare. Towards the end of the list of abbots appears the name of Cardinal Wolsey, who held the office *in commendam*. In the days of Robert de Gorham, the eighteenth abbot, a young man, born at Abbots Langley, applied to be admitted into the order, but was refused on the ground of his ignorance—"plucked at matriculation," as we should now say. The youth went abroad to study at foreign schools of learning, and ultimately he was raised to the papal chair, under the title of Adrian IV., being the only Englishman who ever attained that dignity, either before or since.



PRIMITIVE PILLARS IN TRIFORIUM OF SOUTH TRANSEPT.



Photo: R. Banks.

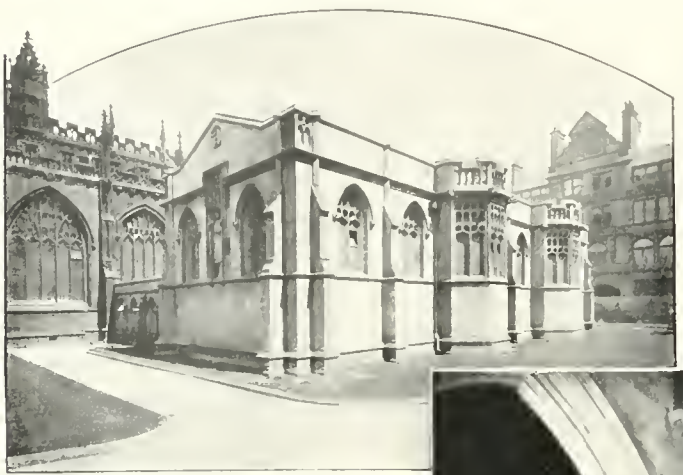
NORTH-EAST VIEW OF THE CATHEDRAL.

MANCHESTER.

A Five-aisled Nave—Rectors of Manchester—The Church becomes Collegiate—Wardens of the College—Foundation of the See—Origins of the Church—Rebuilding in the Perpendicular Period—Deformation—Restoration—The Fraser Chapel and other Modern Additions—Nave and Choir—The Chetham Library and Hospital.

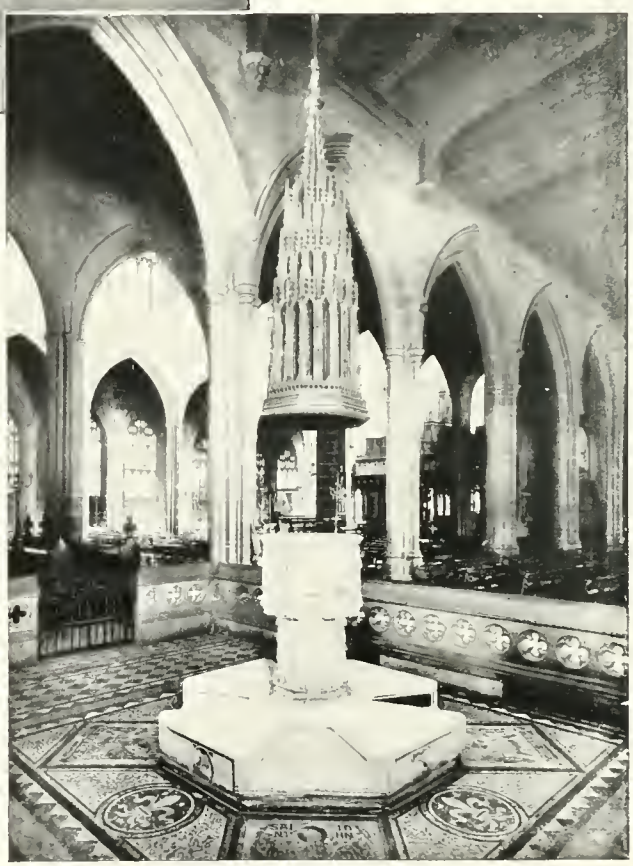
THE church of St. Mary the Virgin, St. George and St. Denis would take high rank as a parish church, which indeed it once was; but it can only be awarded one of the lowest places among our cathedrals. It is not, however, lacking either in beauty or in interest. Its most admirable feature is the exquisite carving of its stalls and screens. It is remarkable also for the great breadth of its nave. The lovely par-close screens that enclose the chapels of the choir still remain, but they have been removed from those in the nave, transforming it into a nave of five aisles, like St. Helen's at Abingdon. The central aisle, however, is a true nave, unlike that of St. Helen's, which is of only the same height as the side aisles. Nave and choir together, measured internally, are only 172 feet in length, while the nave, with its aisles, has a breadth of 114 feet. This great width, however, is not unpleasantly noticeable, owing to the lofty height of the nave arcades, whose clustered pillars of delicately moulded red sandstone support elaborately carved spandrels, and bold five-light clerestory windows of the Perpendicular order.

The "one paroch church" which Manchester possessed in Leland's day had become collegiate in 1422, when Henry V. granted a charter to Thomas de la Warre, the rector of the parish, who, though a priest, was also lord of the manor. Up to this time there had been some fifteen rectors of Manchester. Among them were at least three men of fame—William de la Marcia (1290), afterwards Bishop of Bath and Wells; Walter de Langton (1299), a great architect, subsequently Bishop of Lichfield; and John de Verdun (1313), who was to become Dean of St. Paul's. Under the charter the rector was transformed into a warden,



THE CHAPTER-HOUSE.

and provision was also made for eight priest-fellows, four deacons, and six boy choristers. The first warden was John Huntington (1422), a man of great benevolence and piety; his rebus, a hunting scene and two tuns of wine, may be seen on either side of the choir arch, which he completed, together with the upper portion of the arcades. The third warden, John Booth (1459), became Bishop of Exeter; the sixth (1481) was James Stanley, a scion of the Derby family, and afterwards Bishop of Ely.



THE FONT.

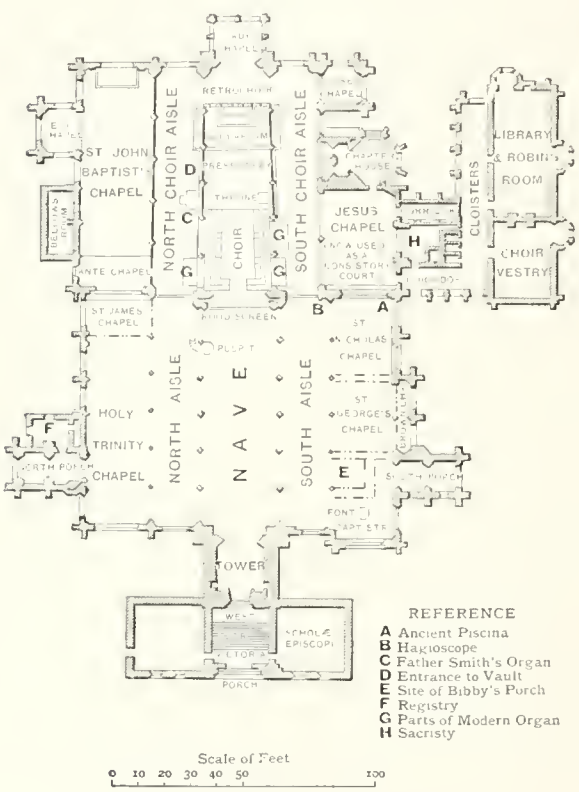
The Derby Chapel, a large building to the north of the choir, was erected to his memory, and he lies buried in the wall of the chapel within a pretty little chantry. On his tomb is a brass representing

him in full episcopal vestments. During the earlier part of Queen Elizabeth's reign Wardens Walton and Chaderton were respectively raised to the sees of Exeter and Chester. Towards the end of this reign the wardenship was held by John Dee, mathematician, astrologer, alchemist, and crystal-gazer, whose dealings with occult things acquired for him the reputation of a magician, of which he would gladly have rid himself. He was warden of the college from 1595 to 1604, when he retired, dying in poverty at Mortlake four years later in his eighty-second year. His successor, Murray by name, was not fortunate enough to commend himself as a preacher to James I., for when he discoursed before that monarch from the words, "I am not ashamed of the Gospel of Christ," the King is said to have remarked that the Gospel of Christ might well be ashamed of him. Even now we have not exhausted the list of rectors and wardens of this church who were elevated to the bishops' bench. In the second half of the seventeenth century Warden Stratford was consecrated Bishop of Chester, and in the first half of the next century Warden Peploe was preferred to the same see.

The diocese of Manchester was carved out of that of Chester, and in 1847 the collegiate church became a cathedral. The last warden, Dr. Herbert, became the first dean, though he only held the higher rank for a few months. The first Bishop of Manchester was James Prince Lee, who had been headmaster of King Edward's School at Birmingham. He died in 1869, and was succeeded by James Fraser, who by his broadmindedness and energy, and his enthusiasm for social reform, became one of the leading figures of his generation. His was the glory of arbitrating in the great dispute in the painting trade which broke out in his diocese in the 'seventies. After him came Dr. Moorhouse, translated from Melbourne, who well sustained the traditions of his predecessor, and when in 1903 he laid down the heavy burden of his office it was taken up by Dr. Edmund Arbuthnott Knox, Bishop of Coventry.

As early as William the Conqueror's reign there was a church on the wooded rock at the junction of the rivers Irwell and Irk, for in the Doomsday Book we find the following record: "The Church of St. Mary and the Church of St. Michael hold one carucate (about a hundred acres) of land, quit of all taxation except the Danegelt." Several traces of a church built of stone about the year 1220 have been found during the restorations the present church has undergone; yet an author, writing in the year 1650, says that before the collegiation of the church, in 1422, the structure was entirely of wood. When Thomas de la Warre procured his charter, it was determined to rebuild the church so as to fit it for its more dignified rank. So it is that, though it embodies

some work of the thirteenth and fourteenth centuries, the present structure is Perpendicular, and it is to this style that the additions that have been made to it in recent years conform. The choir, with its aisles, was rebuilt under the first warden, who held office from 1422 to 1458; and from the same period dates the Chapter-house, which was, of course, built *de novo*. The rebuilding of the nave was carried out during the same century, and in its last years, or in the early years of the next, were built the Holy Trinity, Jesus, St. James's, and St. George's Chapels. The Derby Chapel, of which we have already spoken, dates from 1515. The Lady Chapel was built, or more probably rebuilt, some three years later. With the seventeenth century came a long period of neglect, which ended only in the early years of the nineteenth century, when an era of even more disastrous "beautification" began, the interior being plastered over with Roman cement, the screens of the nave-chapels being made away with, and the nave itself being fitted with galleries.



PLAN OF MANCHESTER CATHEDRAL.

When the see of Manchester was created, a movement was started for providing it with a new cathedral, but in the end more conservative counsels prevailed, and the renovation and extension of the present church were decided upon. First the tower, western in position, was rebuilt from a design by Mr. J. P. Holden. It rises to a height of 140 feet, and its construction took four years, being completed in 1868. Then followed a thorough restoration of the interior, which included the rebuilding of the main arcade of the nave and clerestory; for the stonework of this part of the church had been so grievously mutilated at the time it was coated with Roman cement that it was beyond mere reparation. A clearance was made of the galleries, the roof of the nave was repaired, and that of the choir was renewed in English oak, its old bosses, however, being preserved and replaced. The Derby Chapel, too,





1. MANCHESTER CATHEDRAL (WITH THE CROMWELL STATUE) FROM VICTORIA STREET.
2. THE NAVE, LOOKING EAST.

was re-roofed, and the Chapter-house received a new pyramidal roof. On the death of Bishop Fraser, the space between the Chapter-house and the east end of the south choir aisle was filled by a monumental chapel separated from the main building by a handsome oak screen. In the middle of this chapel rises a beautiful alabaster altar-tomb, upon which lies the full-length effigy of the deceased prelate; the likeness is an admirable one. The inscription, from the pen of Dean Vaughan, characterises the Bishop as "brave, true, devout, diligent, in labours unwearied," and declares that "he won all hearts by opening to them his own, and so administered this great diocese as to prove yet once more that the people know the voice of a good shepherd, and will follow where he leads." Other recent additions to the church include a battlemented and elaborately panelled western porch, north and south porches, a registry on the east side of the north porch, and a baptistery at the south-west angle of the nave; and, still more recently, on the south side of the choir, connected with the choir chapels by corridors and cloisters, have been added a choir vestry and a library and robing room.



FIFTEENTH-CENTURY SCREEN OF THE LADY CHAPEL.

Entering the nave by the south porch, one is first struck by the dimness of the light, for the clerestory is contracted, and most of the windows of the church are filled with modern stained glass. The most interesting of them is the one which forms a memorial of General Gordon. Between each window of the clerestory is an angel of carved oak playing some ancient musical instrument—there are seven with wind instruments on one side, seven with strings on the other, a most unique and beautiful set. The roofs, of solid oak, are almost flat, and panelled with moulded beams and purlins, each intersection being covered by a carved boss. The richly decorated rood-screen which separates the choir from the nave supports the central part of the organ, of which the

case was designed by Sir Gilbert Scott. Passing through this into the choir, we find it small and narrow, but filled with exceedingly beautiful stalls, fifteen on each side. There are niches for over a hundred saints, and the crockets and finials, cuspings and pinnacles, are bewildering in their variety and multitude. Not less interesting are the quaint groups of the misereres. Tavern incidents, hunting scenes, fabulous monsters, combats, legends, all find a place, carved with the most elegant minuteness, and fortunately little damaged by the hand of time. The choir is divided into equal portions by two steps, the lower part being called the Radcliffe Choir, from the family which used it as a burial-place: their brasses once covered the floor, but are now replaced by encaustic tiles. In the upper part of the choir stands the Bishop's throne, a sad contrast to, though obviously an imitation of, the stalls by its side. The sanctuary terminates with a beautiful cedar-wood reredos, enriched with gold and paintings of St. Mary, St. George, and St. Denis, the Adoration of the Magi, the Resurrection and Ascension, and other subjects, while in the centre gable our Lord is represented seated in majesty surrounded by angels. Below the reredos is a handsome carved oak altar upon steps of coloured marble, the whole forming a very dignified east end.



THE FIFTEENTH-CENTURY CHOIR STALLS.

In the little Lady Chapel are tablets commemorating members of the Chetham family, and in the north choir aisle is a seated statue of Humphrey Chetham, not the least among the worthies and benefactors of Manchester. The Library and Hospital which bear his name, adjacent to the cathedral on the north, are the most interesting of all the relics

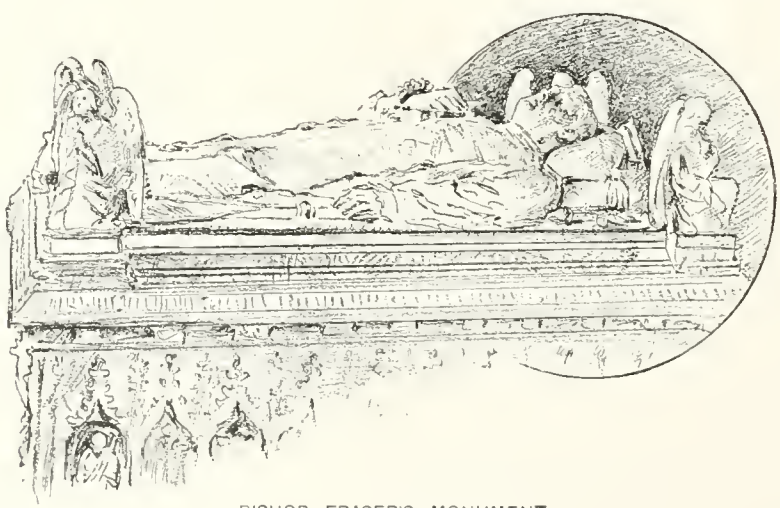


BISHOP FRASER (1870-85).



BISHOP PRINCE LEE (1847-69).
(After the Portrait by G. Richmond, R.A.)

of old Manchester. The older buildings of the group once formed part of the mansion of the Greslets, from whom the De la Warres were descended in the female line. When the church became collegiate, Thomas de la Warre bestowed upon it his mansion. The college was suppressed in the reign of Edward VI., but was refounded under Queen Elizabeth by the Stanleys, Earls of Derby, to whom it had been granted. In the troubles of the seventeenth century the college buildings were seized by Parliament, but presently they were acquired under the terms of the will of Humphrey Chetham for the purposes of a school and home for boys—a project which had long been dear to his heart; and the trustees found themselves with enough funds to purchase books to form the beginnings of a library. The older buildings are at the upper end of an ample court-yard, constructed of ruddy-grey stone. There is a hall with a huge stone fireplace, a daïs, and a screen; the library is full of old books in ancient carved oak cases; the reading-room, which is decked with portraits, would gladden the heart of an antiquary. The modern schoolroom is the work of the late Alfred Waterhouse.



BISHOP FRASER'S MONUMENT.



ST. PETER'S, FROM THE SOUTH-EAST.

LIVERPOOL.

The City's Lack of Dignified Churches—Insignificance of St. Peter's—Acquisition of a Site for a New Cathedral—Mr. Gilbert Scott's Designs Chosen—Laying the Foundation Stone—Originality of the Design—The Largest Cathedral in the Land.

UNLIKE some other bishoprics of recent creation, the see of Liverpool, erected in 1880, found itself with no collegiate or ancient parish church which could be regarded as a worthy centre for the work of the diocese. No observant visitor to the modern Tyre can fail, indeed, to be struck by the exceeding poverty of her ecclesiastical buildings. The cause of this is to be sought in the very recent date of the city's growth. The inhabitants speak of "the good old town," with this partial justification, that a charter of incorporation was granted so long ago as the reign of King John. But, ecclesiastically, Liverpool was only a chapelry of the parish of Walton-on-the-Hill down to the end of the seventeenth century. In 1699 an Act of Parliament was passed, by which, subject to certain valuable considerations granted to the rector of Walton-on-the-Hill, Liverpool was made a separate and independent parish. At a town's meeting held soon after the Act had been obtained, it was resolved to build a new church, to be thenceforth the parish church of Liverpool. Plans were approved and the work was begun on a site which was then



LIVERPOOL, WITH ST. PETER'S, IN 1728.
(From an Engraving by S. and N. Buck.)

on the very limit of the inhabited part of the town. The church was completed in 1704, and consecrated under the name of the Church of St. Peter. In this building the throne of the first Bishop of Liverpool was set up.

A rectangular, box-like structure, with a western annexe in the form of a tower, and an eastern annexe which serves as the sacrarium, presents externally no features of interest. Internally the case is little better. Galleries, north, west, and south—the last containing the organ—take away from whatever effect the open space might have had. The font is almost hidden away under the western gallery, and the eastern end, with oak carving of very good quality, but of altogether unchurchlike design, is partially concealed by the state *cathedra* of the bishop. The next most noticeable points of the interior are the gilded and decorated stands in which on high civic occasions the insignia of the Lord Mayor and the Corporation are laid. It is, indeed, as the parish church of one of the largest parishes in England, not in any way as a building, that St. Peter's could have any interest to the visitor. To understand what "Peters's" is to the middle and lower classes of Liverpool, one should be there about three o'clock almost any afternoon and see the endless train of babies brought to be christened; or, better still, in the street outside (Church Street), between the hours of eleven and twelve on New Year's Eve. Thousands of men completely block the street, and wait there till "Peters's" has struck the hour. Then, and not till then, can they believe that the New Year has actually come.



Photo. Russell.
BISHOP RYLE (1880-1900)

When the see was created a committee

was appointed to consider the practicability of providing it with a proper cathedral, but, after long consideration, it was decided in 1888 that the time was not yet ripe for embarking upon such an enterprise. Meanwhile, the Bishop and the honorary Chapter, headed by the Rector of Liverpool as quasi-Dean, were not prevented by the difficulties arising from the plan of the church, or by the still greater difficulty of complete lack of endowment for the purpose, from organising and bringing to a high degree of excellence the special cathedral services. With a good organist and a well-trained choir, and with the constant attendance of some members

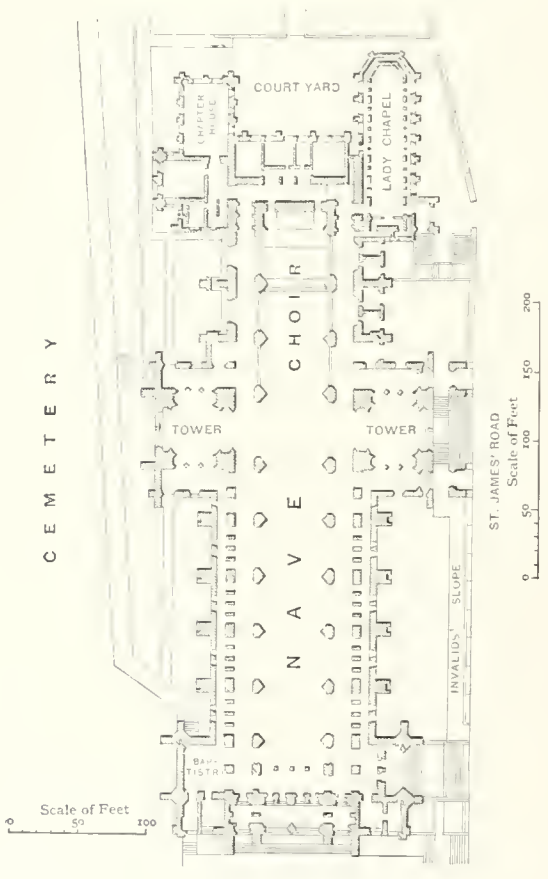


ST. PETER'S: THE INTERIOR.

of the Chapter, the best was done that could be done to set before the clergy and laity of the diocese an example of what the services of the Church are when properly rendered. Dr. Ryle's successor was Dr. Chavasse, who, immediately upon his consecration in 1900, revived the project which had been indefinitely postponed twelve years before. The episcopate of the first Bishop of Liverpool, as he pointed out at his first Diocesan Conference, was a magnificent record of the building of churches and mission-rooms, and the augmentation of the poorer livings. "He worked up to a cathedral, and his policy has brought its erection within the range of practical politics." The note thus

boldly struck found immediate response. Active steps were at once taken to launch the great scheme. A site was found in St. James's Mount, and in 1902 a Bill was passed authorising the Cathedral Committee to purchase it from the Corporation and to build upon it a cathedral church. It was acquired at a cost of £10,000, with some extra hundreds for the reversionary interest of the Corporation in the leases of the dwelling-houses which stood upon it.

Already competitive plans had been invited, and over a hundred portfolios were received. From the competitors the advisory architects, Mr. G. F. Bodley, R.A., and Mr. Norman Shaw, R.A., selected five for a final competition, and among the designs now sent in they gave the first place to those of Mr. Gilbert Scott. It is not without interest to note the views which the advisers took of the office they had assumed. "What we had to find," they reported, "was not the best or the most beautiful drawings, but the best idea and the finest conception. Many of the drawings were attractive, but we had to look much further than that—we had to look to the real effect of the building rising to its final completion; at the dimensions and proportions of the different parts, such as the piers and arches of the great nave; we had to look at the practical and feasible aspect of the design; we had to look for a sufficiently original conception; we had to look for a fine and noble proportion combined with an evident knowledge of detail; lastly, we had to look for that power, combined with beauty, that makes a great and noble building." The Committee approved of the choice of their advisers, and appointed Mr. Bodley and Mr. Scott joint architects. At the time he achieved this brilliant triumph Mr. Scott, a grandson of the Sir Gilbert Scott whose name so frequently appears in these pages, was but twenty-one. Seldom in the history of architecture can so great a success have been won at so early an age. In the first months of 1904 the site was cleared, and on the 19th of July King Edward and



PLAN OF THE NEW CATHEDRAL.

Queen Alexandra visited Liverpool to lay the foundation-stone of the first cathedral to be erected during their reign, and the second to be erected since the age of the Stuarts.

The new cathedral is particularly fortunate in its situation on a hill 155 feet above the level of the river, whence it will be visible to every vessel that approaches the Mersey. St. James's Mount, no great way from the centre of the city, is surrounded by a clear, open space of twenty-two acres. At its foot lies St. James's Cemetery, once a quarry whence was hewn the stone of which not a few of the churches of the locality were built. As Sir James Picton writes in his classical work on Liverpool, the site commands a magnificent view. "The spires and towers and domes in the town itself, shooting above the common level of the lower buildings, the expanse of the Mersey, the estuary of the Dee, Birkenhead in its youthful vigour, Bidston Hill with its mill and lighthouse, the ocean in its majesty of storm or calm, and the distant range of the Welsh mountains terminating the perspective, combine to form a panorama to which it would not be easy to find a parallel." The area acquired for the cathedral is 1,020 feet in length by 248 feet in its greatest breadth.



THE NEW CATHEDRAL: PERSPECTIVE VIEW OF THE INTERIOR.
(By permission of the Liverpool Cathedral Committee.)

A glance at our illustrations and plan is sufficient to show that they betray no lack of the boldness and originality for which the advisory architects looked. Owing to the exigencies of the site the long axis of the building will run north and south, the choir being on the south and the nave on the north. In possessing two central towers the cathedral will resemble Exeter, which, with the exception of Ottery St. Mary, is the only church in this country with towers in that position. But, unlike Exeter, Liverpool is to have a third tower, at the north end. In dimensions

the cathedral will considerably exceed York Minster, the largest of our cathedrals. It will cover an area of about 90,000 square feet, against the 84,860 square feet of York, and the 84,025 square feet of St. Paul's, which comes next; and it will be more than half as large again as the new Roman Catholic Cathedral at Westminster, which covers not more than 54,000 square feet. In external length it will be 584 feet. Internally the nave, not including the narthex, will be 192 feet long up to the crossing, or 240 feet up to the entrance of the choir. The nave, between the centres of the piers, will be 53½ feet wide, or including the aisles, 84 feet. The central towers will each be equal in area to the great tower of York Minster, the largest in the country, and, rising 260 feet above the floor level and 275 feet above St. James's Road, they will exceed it in height by 60 feet, and will be only 13 feet less lofty than the slender campanile of Westminster Cathedral. The northern tower will have a stature of 200 feet.

Of the elevation, the most striking feature, perhaps, is the high transepts, which effectually break up the length of the building. The interior promises to be of uncommon majesty and impressiveness. The arches in nave and choir will be 65 feet in height; the vaulting here will be as much as 116 feet high, rising in the high transepts to 140 feet, and under the towers to 161 feet. An original feature of the interior will be the treatment of the barrel vaulting, for the bays are to be vaulted alternately at right angles to the axis and parallel with it.



THE NEW CATHEDRAL, FROM THE NORTH-EAST.
(By permission of the Liverpool Cathedral Committee.)



DISTANT VIEW OF THE CATHEDRAL.

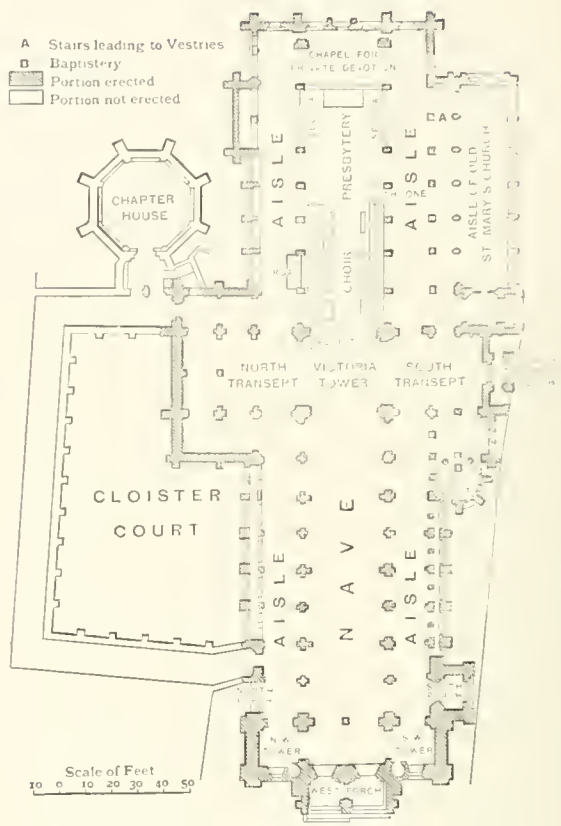
TRURO.

Revival of the Ancient See—The First Bishop—The Cathedral Begun—Consecration of the Choir—Completion of the Nave—The Dedication Service—The Central Tower and Retro-Choir Finished—Old St. Mary's Church—Plan of the Cathedral—The Crypt—The Windows—Dimensions—The Ancient See of Cornwall.

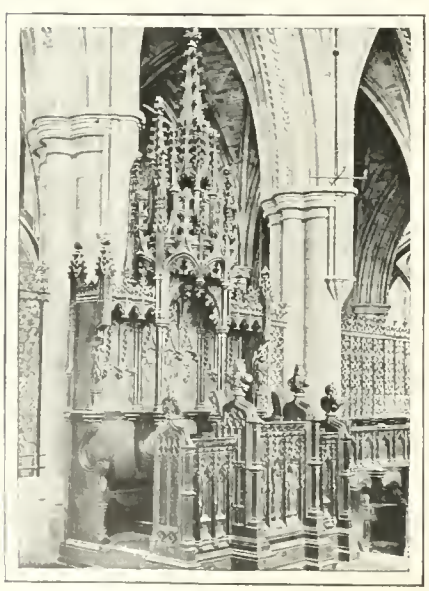
AFTER an interval of over eight hundred years, Cornwall in 1876 became once more a separate see, with Edward White Benson for first bishop. He was consecrated at St. Paul's Cathedral on the festival of St. Mark, 1877, and was installed on the 1st of May in that year by Dr. Temple, Bishop of Exeter, a voluntary restorer (with £800 a year out of his own endowment) of that see which had been taken as one with Exeter by his predecessor Leofric in the eleventh century. Both Dr. Benson and Dr. Temple were translated to Canterbury, the former directly from his western diocese, five years after his preferment to the episcopal bench, the latter by way of London.

The new bishop found his cathedral a dilapidated parish church, of no special architectural interest, and the building of a new cathedral was one of the first necessities of the see. The late John Loughborough Pearson was selected as architect, and embarked upon his great enterprise with a fine enthusiasm, his aim being, in his own apt words, "to erect a building which should bring people to their knees when they came within the doors." On the 20th of May, 1880, the foundation stones were laid by the present King, then Prince of Wales, whose connection with the Duchy of Cornwall made his officiation peculiarly

appropriate. The work was vigorously prosecuted, and though, as we have seen, the Bishop was called to the archiepiscopal see before any part of the church was ready for consecration, he continued to take the greatest interest in what he spoke of as "my own dear cathedral," and in 1887 had the satisfaction of assisting in the dedication of the choir by his successor, George Howard Wilkinson, the Prince of Wales once more being present. It was not until 1903 that the nave was completed, and, as has so frequently happened in the history of architecture, the accomplished architect whose conception the cathedral was did not live to see even this partial consummation of his design, having passed away six years before. The ceremony was a peculiarly imposing one. The act of consecration was performed by Dr. Gott, who had succeeded Dr. Wilkinson in 1891, and there were present the Prince and Princess of Wales, the Primate of All England, Dr. Wilkinson (at this time Bishop of St. Andrews), the Bishops of Exeter, Winchester, Lincoln, Norwich, Salisbury, Rochester, Lichfield, Bristol, Bath and Wells, and Bangor, besides many Irish, colonial, and suffragan prelates.



PLAN OF TRURO CATHEDRAL.



THE BISHOP'S THRONE.

The next great stage in the work was the completion of the central tower and spire, as a memorial of Queen Victoria, whose name it bears. It was consecrated on the 22nd of January, 1904, on the anniversary of her death. Since then the retro-choir has been finished as a chapel for private devotions, and this was dedicated in the summer of 1906 by the Bishop of St. Germans.



TRURO CATHEDRAL, FROM THE NORTH-EAST

The interior of St. Mary's Cathedral may now be regarded as completed, for though the western towers are unfinished, they have both been carried up to the height of the nave. With the south aisle of his choir the architect incorporated the restored south aisle of the old church of St. Mary, so that on this side the choir has a double aisle. The idea was a happy one, for it is pleasant to the eye to wander from the mellow walls of the old church to the Bath stone of the new work, to the Cornish copper of the clock tower and the roof of the beautiful baptistery—a memorial of Henry Martyn, the missionary to India, who was a native of Truro. The ground-plan consists of nave and aisles, with western towers and north, south, and west porches, and baptistery on the south side, central tower with transept and south transept porch, choir with eastern transept, north and south aisles, an extra aisle on the south, and, at the western end of this aisle, a clock tower ending in a low spire. No Lady Chapel forms part of the design, but, as we have seen, there is a retro-choir, and there is provision for a cloister court on the north side of the nave, and for a Chapter-house to the east of the cloister court.



THE WEST FRONT.

The church conforms to the Early English style. Skill is especially shown in the interior arrangements; all had to be adapted to a limited area, and the power of producing the effect of length, height, and

proportion in the choir, side aisles, and transepts is here illustrated in great perfection. The choir consists of five bays, the retro-choir of two. The natural slope of the ground towards the east has been turned to advantage for the building of a spacious crypt under the choir, with access by skilfully formed staircases and archways north and south to the choir above, the southern staircase entering into a narrow aisle, or ambulatory, which unites the new building to old St. Mary's. The crypt has been divided by thin wall partitions into various chambers for temporary accommodation, such as Chapter-room, vestries for the bishop and the clergy respectively, a choir vestry, a singing school, and vestment and muniment rooms. These chambers sadly mar the effect of the original design, with its vaulted roof and solid pillars open from end to end, but the arrangement is not a permanent one, and when the Chapter-house has been built the beauty of the crypt will be restored by the demolition of some of its present incumbrances. The organ is on the north side of the choir, the Bishop's throne, a memorial of Bishop Phillpotts, carved in solid Burmese teak, is on the south; the stalls, too are of teak. The large and very elaborate reredos of Bath stone, is filled with figures and reliefs. The stone pulpit and brass lectern are at the entrance to the choir. At the west end of the church is a large rose window, surmounted by an arcaded gable, with four lancets beneath, and beneath these again a double porch. In the ends of the great transepts also are circular windows; the south transept bears the name of Bishop Benson, and forms a memorial of his episcopate. The east window consists of three lancets.



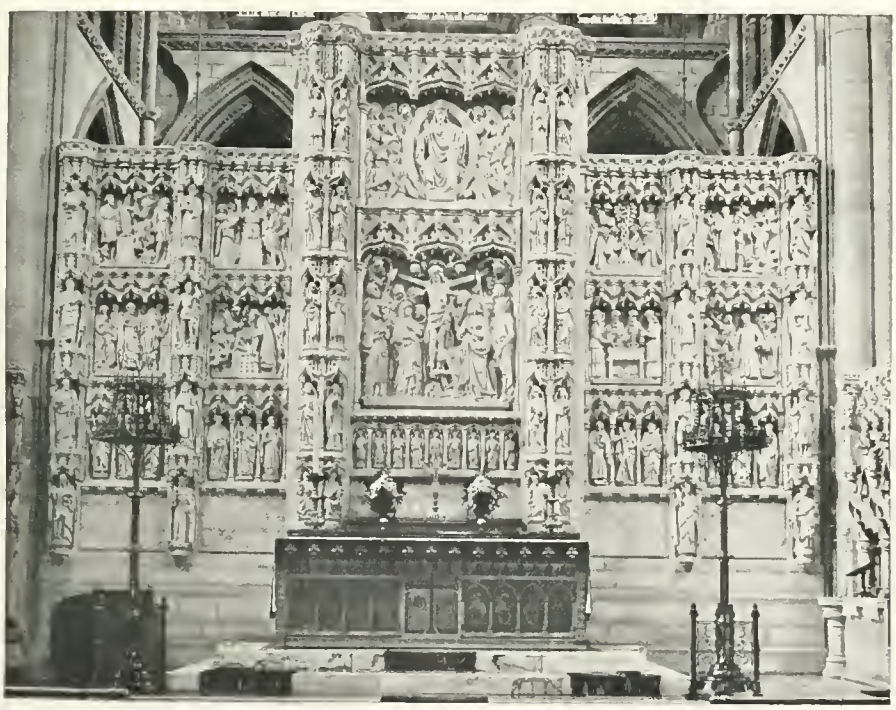
THE LECTERN.

The central tower and spire is 250 feet in height. The western towers also are to terminate in spires, and so, too, does the clock tower. The length of the church is 300 feet.

Christianity was probably introduced into Cornwall early in the third century. Soon after the Saxons landed in Britain, and as their conquests spread from east to west, "the Cornish purchased by an annual tribute from Cerdocius permission still to exercise the rites of the Christian religion." Solomon, King (or Duke) of Cornwall, professed Christianity about the middle of the fourth century. Probably the see of Cornwall commenced about the year 614, at which time, and until 927, Cornwall



TRURO CATHEDRAL: THE NAVE, LOOKING EAST.



THE REREDOS.



THE PULPIT.

extended to the Exe, in Devonshire. In 927 Howel, King of Cornwall, resolved not to own the supremacy of Athelstan, gave battle to the Saxon king, and was defeated near Exeter, probably on Haldon (Howeldon?) Hill, and Cornwall became subordinate to the crown of England; but it was not till nine years later, when Athelstan passed with an army from end to end, and to the Scilly Isles, that it was really conquered. One of Athelstan's acts was to nominate Conan, a native Cornish bishop, to the Cornish see in the church of St. Germans, on the 5th of December of that year, and from that time Cornwall was an English, not a British diocese. On the death of Burthwold, the last Bishop at St. Germans, the see of Cornwall was added to that of Crediton, and in 1050 the two dioceses were united, and the see was fixed at Exeter.

The first Bishop of Truro, as we have seen, was summoned to yet a more responsible and more dignified office five years after his consecration. His successor, Dr. Wilkinson, now Bishop of St. Andrews and Primus of the Scottish Episcopal Church, only ruled the see from 1883 to 1891. The third bishop, Dr. Gott, had a rather longer tenure of the episcopal chair, which he occupied from 1891 until his sudden death in the summer of 1906, a few days before he was to have consecrated the retro-choir. All the more is it to the credit of a diocese which is neither very rich nor very populous that in spite of these changes the work of building the first English cathedral since the age of the Stuarts should have gone steadily forward until now it is within measurable distance of completion.



TERRA-COTTA PANEL BY GEORGE TINWORTH IN THE NORTH CHOIR AISLE, SHOWING THE PROCESSION TO CALVARY.

NEWCASTLE.

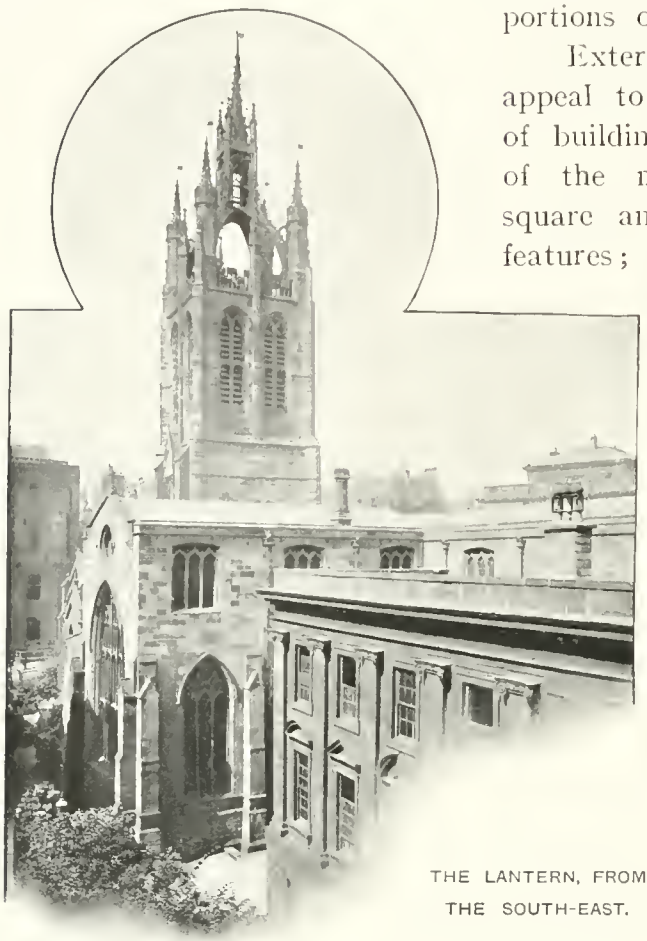
The Flying Spire—The Chief Church of a Great Centre of Industry—The Patron Saint—History of the Church—Destruction of Woodwork in the Eighteenth Century—Restoration by Sir Gilbert Scott—The Reredos—Furniture of the Choir—Memorials—Dimensions—Bishops of Newcastle.

ARCHITECTURALLY the cathedral church of St. Nicholas has several features of rather unusual interest, but its great glory is its flying spire, which resembles that of St. Giles's at Edinburgh, while Sir Christopher Wren did not disdain to borrow the idea for the spire of St. Dunstan's-in-the-East, in London. The structure is not only one of singular beauty, but, in Sir Christopher's estimation, it is of unusual stability, for when after a great storm he was told, with ludicrous exaggeration, that all his steeples had been blown down, he replied that he was sure St. Dunstan's had not fallen. The spire of St. Nicholas's is more beautiful than that of St. Giles's, and even Wren himself, whose spires alone, had he built naught else, would furnish for him an ample title to immortality, hardly attained the same degree of elegance and grace when he set himself to build after the same pattern. On the top of a square western tower flying buttresses rise from the corners and meet to support an elegant tapering spire, which rises to a height of 200 feet from the ground. The motive of the ornament seems to have been the figure of a crown rising on the summit of the building. It is, and has been, the chief feature of all views of Newcastle, and it gives picturesqueness to the aspect of the city on whichever side it



NEWCASTLE CATHEDRAL, FROM THE NORTH-WEST.

is approached. All else may be hidden in the blue-grey mist which rolls westwards along the valley of the Tyne; the cathedral spire still points upwards, borne on its soaring buttresses, which seem to cleave the mist and force it to reveal some of the proportions of the tower below.



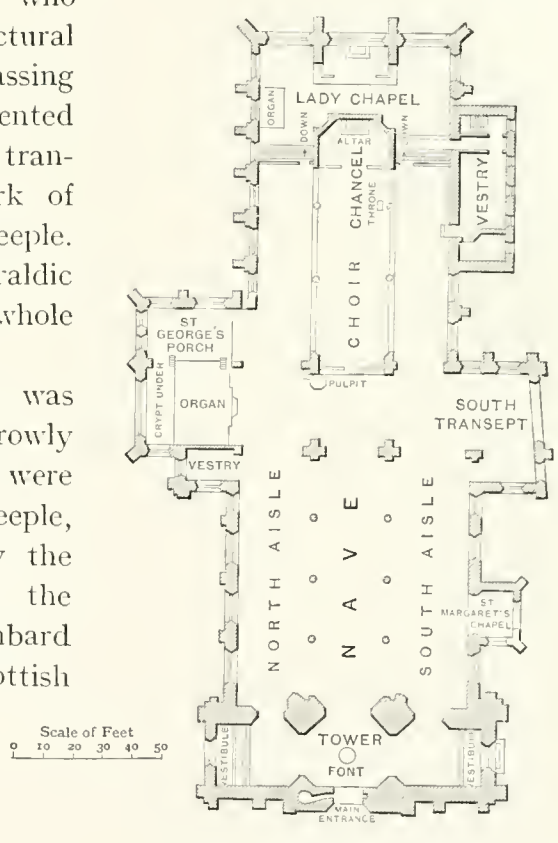
THE LANTERN, FROM THE SOUTH-EAST.

Externally the cathedral does not appeal to the eye by an imposing mass of buildings. The west front and part of the north side lie along an open square and show their smoke-blackened features; but the east end is surrounded by other structures which hem it in. The growing trade of the city has absorbed the open space which once surrounded the church, and has thereby very distinctly stamped a local significance upon the building. For though the diocese of Newcastle, formed for the county of Northumberland in 1882, found itself already provided with a parish church not unworthy of the name of a cathedral, it can never be converted into a cathedral of the ordinary type. It is, above all things, the chief church of a great centre of industry. It stands in the midst of the city's busy life. It bears clear traces of having grown with the increasing size of the place; but though internally extremely picturesque and varied, its structure is of the simplest character, particularly in the choir, where there are thin walls and arches of enormous span.

The original church, consecrated in 1091 by St. Osmund, the famous Bishop of Salisbury who compiled the "Sarum Use," was dedicated to St. Nicholas, the patron saint not only of little children and friendless maidens and forlorn strangers, but also of sailors, and hence it is that any sailor whose ship is lying in the Tyne can claim, by ancient prescription, to be married in the church, while if he should die while his ship lies in the river his friends can demand right of burial for him in the cemetery. By Henry I. the church was granted to the canons of

Carlisle. In 1216 it was burnt, and there are still remains of the Early English work of the reparation. In all probability, however, the existing nave walls are those of the Norman church, and the simple but elegant continuous arches of the nave arcades were pierced through them, and the aisles were built in 1359. In 1292 John Baliol did homage within these walls to Edward I., his claims to the Scottish throne having been recognised as paramount to those of Robert Bruce and others. The act must have left behind it galling reflections, for Edward I. was not slow to assume the rights of an overlord, and at last Baliol flung off the yoke and invaded the southern realm, only to find that he was kicking against the pricks.

A few years after the building of the aisles further works were carried out, and now probably it was that the transepts were added. In 1429 Roger Thornton left money for the repair and adornment of the church, including the great east window of the choir, and this part of the building is probably of that time. In 1474 died Robert Rhodes, another eminent citizen of Newcastle, who built the steeple. Thus the architectural style of the nave is early Decorated, passing through the flowing Decorated, represented by some handsome windows in the transepts, to the bold Perpendicular work of the choir, and finishing with the steeple. A fine, simple, open roof with many heraldic coloured bosses was thrown over the whole church in the fifteenth century.



PLAN OF NEWCASTLE CATHEDRAL.

In the Civil War the building was much injured, and the spire narrowly escaped destruction. The townsfolk were known to be proud of their lovely steeple, and when the town was invested by the Scots Leslie threatened that unless the keys were surrendered he would bombard it. By way of answer some Scottish prisoners were taken to the top of the tower, where their presence served to prevent the execution of the threat. A large building in the elegant classical style of the time was erected by Walter Blackett on the south side of the choir in 1736 to serve for vestry purposes, and to accommodate a library left by Dr. Thomlinson, and this double purpose it continued to serve until

1885, when the books were transferred to the Public Library of the city. About 1832 large porches were built north and south of the steeple in connection with important structural alterations required for its support.

In 1785 some picturesque and handsomely carved seats which had been put up in 1635 were removed and sold by auction, and their place taken by high oak pews. A clean sweep was also made of the old monuments and brasses in the choir, the ancient rood-screen, too, being made away with. The nave was left vacant, and high oak pews were put into the choir, which was enclosed and made the only part of the church available for the congregation, and thus it remained till 1873, when a thorough repair of the fabric was begun under the direction of Sir Gilbert Scott, and completed in 1886, at a cost of about £22,000, not reckoning some extra thousands that were expended upon the tower. In the old time there were nine chantries in different parts of the church, and these, with their altars and pictures, must have given the structure a look of completeness which it lacked in later times.

Soon after it was decreed that St. Nicholas's should be the cathedral of the diocese of Newcastle steps were taken to adapt it to its new status. First of all a dignified structure of alabaster filled with sculptured figures, and designed on the model of the great screens at Winchester and St. Albans, was erected at the expense of a citizen of Newcastle, forming a reredos with side-screens and sedilia to enclose the eastern end of the choir. Above the altar ledge are nine canopied niches containing angels. Over these are two tiers of niches, also canopied; in the centre of the lower tier is the figure of our Lord, crowned and enthroned in majesty, with two of the Evangelists on either side; in the row above appear the Venerable Bede, St. Cuthbert, St. Benedict Biscop, and St. Aidan. A bay was left east of the reredos, and this, lighted by the great east window, has been made into a morning chapel, and handsomely fitted with a painted triptych above the altar. Since then, again, mainly at the expense of one person, the choir has been fitted with Bishop's throne, stalls, and screen-work of the richest character, designed on the types at Hexham and Carlisle, and a very fine pulpit of alabaster, richly carved, has been set up at the expense of the donor of the reredos. The whole work was designed by the late Mr. R. J. Johnson, F.S.A., and mainly executed by local workmen. The architectural simplicity of the church, to which the uncarved capitals appreciably contribute, of course, remains; but its picturesqueness, with arches of varying heights and proportions, high and low, broad and narrow, and its great varieties of light and shade, make it, with its rich and costly fittings, in no way unworthy of its new



Photo: Hastings, Whitley Bay.

GENERAL VIEW OF NEWCASTLE-ON-TYNE.

rank, while it still remains the parish church of a great, seething modern city.

The nave and choir each consist of four bays, and to both there is a clerestory, but no triforium. The choir screen is a light open wood erection in the Perpendicular style, with a wide archway in the centre and four divisions on each side. One singular feature of the church is that the floor of the nave gradually descends from west to east, the fall amounting to 16½ inches, a peculiarity which enhances the effectiveness of the view to be had from the west end. The chancel is covered with



THE NAVE, LOOKING EAST.

a marble pavement of black and white squares. Its most conspicuous object is the slender and lofty episcopal throne, elevated on three steps of black marble, and terminating in a crocketed spirelet that rises to a height of thirty-six feet from the floor. Both limbs of the transept have aisles.

In spite of the clearance made in the eighteenth century St. Nicholas's is not destitute of precious relics of antiquity. The lectern and the font are both older than the Reformation. There are some very early grave-covers, one of them, dating from about 1250, bearing a budding

cross, another of them dating from about 1350. In the Chapel of St. Margaret is an effigy of Peter le Maréchal, sword-bearer to Edward I., remarkable because it is one of the three surviving effigies in this country that wear ailettes to support the heavy headgear with which knights were encumbered. At the east end of the nave are two very large monuments—one, by Flaxman, of Sir Matthew White Ridley, who died in 1836, the other a memorial of Lord Collingwood, Nelson's second in command at Trafalgar, who died in 1810. St. Margaret's Chapel, which is on the south side of the nave, contains monuments to the Bewicks,



THE CHOIR, LOOKING EAST.

including one by E. H. Baily, the sculptor who carved the figure of our great sailor that surmounts the lofty column in Trafalgar Square. There is also a memorial of Dr. John Collingwood Bruce, the learned antiquary who wrote the history of the Roman Wall, but the visitor will look in vain for one of Thomas Bewick, the famous wood engraver, who had his workshop in the churchyard, and was not related to the family which is commemorated in St. Margaret's Chapel. There is a tablet, however, to William Harvey, the most distinguished of his pupils, who died in 1866, on his seventieth birthday.

The length of the church, measured internally, is 245 feet. The nave is 74 feet in width, the choir 64 feet; the transept has a length of 126 feet. The height of the spire is 193½ feet.

The vicar of St. Nicholas's has not yet been replaced by a dean, and there are only two residentiary canons. Among the honorary canons is to be numbered Mandell Creighton, the learned author of the "History of the Papacy," who was successively Bishop of Peterborough and of London. The first bishop of the diocese was Dr. Ernest Rowland Wilberforce, translated to Chichester in 1895; the second was Dr. Edgar Jacob, who was succeeded on his translation to St. Albans in 1903 by Dr. Arthur Thomas Lloyd.



MONUMENT OF PETER LE MARÉCHAL



THE CATHEDRAL, FROM THE SOUTH-EAST.

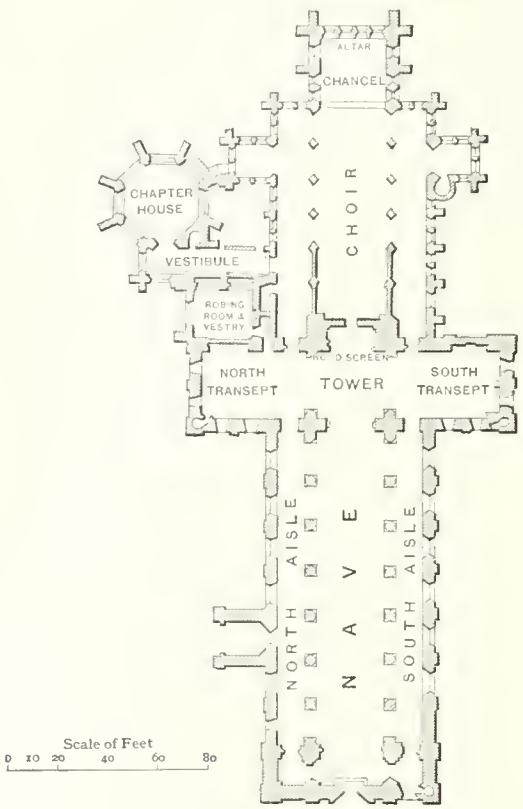
SOUTHWELL.

The Building of the Present Church—Rebuilding of the Choir—The Chapter-house added—The College Dissolved and Refounded—The Exterior—The Interior—Nave and Great Transept—The Rood Screen—The Choir and its Fittings—Dimensions—The Chapter-house—The Palace of the Archbishops of York.

MORE fortunate than the see of Liverpool, that of Southwell, at its formation, found in the collegiate church of St. Mary the Virgin a building in every respect worthy of being advanced to cathedral rank. In size and stateliness it excels more than one of the churches long occupied by a bishop's chair, and in plan and character it is a true cathedral rather than a large parish church. Neither is it wanting in strong individuality and peculiar beauty, as we shall presently see.

When the first church was built at Southwell no man can say. Legend connects it with the great Paulinus, who lived his apostolic life in the seventh century. However this may be, there was certainly a church of some importance here at the Conquest, and by the beginning of the twelfth century it ranked as the mother church of the county. The present church was begun by Archbishop Thomas II. in 1110, and was completed about the year 1115. It ended in apsidal chapels east of the transepts, and in a short choir having apsidal terminations to the aisles but with a square chancel or sacrarium—a very unusual form for this style. In the second quarter of the thirteenth century, when the Early English style was well established, the choir was rebuilt by

Archbishop Grey, and a few years later it was strengthened and beautified by the addition of flying buttresses. The octagonal Chapter-house, more beautiful than that of York, perhaps, though not so large, and resembling it in having no central pillar, is the work of Archbishop Romanus, builder of the nave of York, and, dating from the last years of the thirteenth century, is a delectable piece of early Decorated work. There was some fear of what might happen to the church at the time of the Dissolution, and the authorities took the tactful course of voluntarily surrendering everything to the Royal Commissioners, the result being an almost immediate re-endowment of the collegiate body. A more serious danger threatened the fabric at the time of the Civil War, for Cromwell, after stabling his horses in it, ordered the destruction of the church—"save so much as should be sufficient accommodation for the folk of the town." Fortunately, a Southwell man of the name of Cludd had considerable influence with Cromwell, and the church was saved. It suffered some damage in 1711, when the north tower was struck by lightning and the church set on fire. In 1780 the vicars' buildings were pulled down, and in the second year of the nineteenth century the western towers were deprived of their spires. The collegiate body was dissolved in 1848, and in 1884 the edifice became the cathedral church of the newly constituted see of Southwell—a diocese formed by withdrawing Nottinghamshire from the see of York, and Derbyshire from that of Lichfield. In 1851 a restoration of the fabric was begun by Mr. Ewan Christian, which was continued with intermissions until in 1888 the minster was reopened as the cathedral. The works included the placing of spires on the west towers, and the raising of the nave and transept roofs to the pitch from which at some unknown date they had been lowered.



PLAN OF SOUTHWELL CATHEDRAL.

Approaching the cathedral from the west, which, though not the most picturesque, is the best point for a first general view, one is struck with the massive four-square appearance of the building, a character given

by bold horizontal lines carried completely round the nave, by the squareness of the centre tower in outline and ornament, and by the bands of moulding and arcading which cut the western towers into rectangular divisions. Something of this unity of impression is now lost by the crowning of the west towers with spires, instead of the parapets and pinnacles which, though poor and mean in themselves, repeated the square finish of the centre tower in a manner very pleasing to the eye. Pointed caps, with eaves over the corbel-tables, were probably the original coverings of all three towers. The massive, fortress-like aspect once presented by the west front is much impaired by the enormous Perpendicular window—an insertion of the middle of the fifteenth century—which, as by a fissure, divides the towers, and by the round-headed windows with which their lowest storey has been pierced. The west portal, now dwarfed by the window above, should be the chief feature of this front, for in itself it is extremely fine, with an arch of five orders of well-grouped mouldings, the inner one not divided by the abacus. The doors are early fourteenth-century work, strengthened by ironwork of singular and beautiful design.

On the south side of the nave the Norman windows are modern copies of the original form. The Perpendicular windows are good examples of their time—late fourteenth century. The lower of the two string-courses which encompass the building in firm bands has been



THE CATHEDRAL FROM THE NORTH WITH THE CHAPTER-HOUSE

brought down to admit these deeper windows, and eked out with the jambs of the old Norman windows. The roofs no longer come down over the corbel-tables, which are surmounted by parapets of later work. The round-headed windows of the clerestory are unique in this place, forming one of the special features of the church. On the north side of the nave is a beautiful and uncommon porch, made one with the building by a bold and skilful arrangement of the string-courses. The outer arch has plain mouldings, the inner one is much enriched. The doors are somewhat later than those of the west portal, and are carved, and without ironwork.

The great transept retains the original Norman windows, and shows a rare variation of cable moulding. The zigzag and other string-courses are continued round this part of the church; the former is curiously bent over the small door in the southern limb. The gables of the transept are filled with a kind of herring-bone ornament; the upper parts are a restoration to the original roof-pitch. A bear on the north gable is one of the original creatures returned to his watch after many wanderings. No trace was found of his companion, so a lion was carved to match him on the south.

The exterior of the Early English choir is marred by the low-pitched roofs, not yet restored in this part of the church; the Gothic requires the steep roof more than the Romanesque. In every other respect this part of the building is as perfect and beautiful an example of its style as the nave and transepts, with which, while it contrasts, it subtly harmonises. Instead of presenting the unequally yoked appearance that is often found on the Continent when the two styles meet, as at Aix-la-Chapelle, where the effect both within and without is grotesque, here it shows as a noble and perfect marriage. The great beauty of proportion in the choir is more easily felt than pointed out; few of the details are uncommon—their singularity lies in happy grouping and exquisite finish. As in the nave, the string-courses and corbel-tables are emphasised and very complete, adding much to the solidity and unity of the whole. Throughout, the mouldings are at once bold and refined, grouped in the thoughtful and effective manner characteristic of the period. Every arch has its supporting pillars well defined, every pillar has its capital and base complete in every member, and delicately proportioned to its size. The dog-tooth is the only ornamented moulding; it is liberally used in varying sizes, according to the place it occupies; it follows the main string-courses and nearly every arch, it rings the capitals of the window-shafts, it adorns the fine buttresses in a piquant and unusual manner. The choir is crossed by a small transept, square, and about the width of the aisles; its beauty from



SOUTHWELL CATHEDRAL: THE NAVE, LOOKING EAST.

without is much impaired by the lowering of the roofs. This is also the case at the east end, which lacks the high gable of the old roof, once in accord with the lofty pinnacles that remain on either side. This front is remarkable for two tiers of four equal-sized lancets, the even number being very rare in this position.

The Chapter-house is to the north of the choir. The octagonal form and the restored lofty roof group admirably with the body of the church, and add greatly to its completeness as a cathedral. The walls are strengthened by massive buttresses. The parapet is a rich band of ornament based on a rare modification of the corbel-table; the windows contain admirable geometrical tracery. Between the Chapter-house and the north limb of the great transept is an Early English chapel, of late years used as a vestry.



THE CHOIR AND CHANCEL.

To enter the church, it is well to return to the west portal, as the interior is thus better appreciated. The first impression is of too much light, the massive pillars and low arches giving a desire for deeper shadow and more gravity and mystery; but the huge west window lets in the broad daylight in a way the original builders never intended, and we must be content with the warm tint it gives to the yellow stone, and notice the soft shadows taken by the great round piers, the simple strength of the arches and of the aisle vaultings. The piers have broad square bases, the capitals are round, with little projection, and the ornament is flat and without emphasis. The triforium arches are low and wide; some filling-in seems to have been planned but never executed. Above, the light from the semicircular clerestory windows is admitted

through small arches, having a passage between them pierced in the wall. The pavement, relaid, retains at the west end portions of the old herring-bone floor. The new barrel roof replaces a flat wooden ceiling. The four lofty arches of the tower have engaged semicircular pillars. These arches are very beautiful; the bold cable moulding around them has peculiar features, and should be compared with the cables of the windows of the great transepts. The transept has three tiers of windows; below them, at each end, there are two arches in the wall resting in the middle on a round pillar, set close to the wall, but detached from it. The entrance arches only remain of the destroyed apsidal chapels east of the transept. The Early English chapel opening into the northern limb deserves examination; it is below the level of the present pavement, and was built for two altars. The sharply pointed arches of entrance are oddly proportioned, and have an exuberance of moulding. A stair to the triforium and tower is in this north transept; over the door is a tympanum stone, much older than the existing church. The parvise, or sacrist's chamber, over the porch, is reached by this stair. In the north transept is now placed the beautiful alabaster monument of Edwin Sandys, Archbishop of York. The vestments show the form worn by the archbishop, who died in 1588. Five other Archbishops of York were buried in the cathedral, or within its precincts, for here was the archiepiscopal palace.



THE CHOIR SCREEN.

The stone rood-screen, separating nave and choir, is a fine example of Decorated work, of intricate and singular construction and profuse ornamentation, and dating from about 1340. The open spandrels of the vaulting, the arches opening west, the stairs right and left of the eastern arch, are its more uncommon features. On the east side are six canopied stalls, one of them lined with good diaper work. The place of the rood is now occupied by the organ.



THE LECTERN.

The interior of the choir is a very fine construction, of extraordinary purity and beauty of proportion. Very beautiful are the rosy-tinted perspectives into the nave. The six great arches on each side the choir rest on piers of eight clustered shafts, to which the mouldings above are specially well adapted. The fillet of the succeeding period is just indicated on these shafts, while the base mouldings have an earlier character. All but three of the arches have a bold variety of dog-tooth carried between the mouldings. The triforium and clerestory are included within one tier of tall lancet arches, having clustered shafts; here the dog-tooth runs between the shafts as well as over the arches; most of the capitals are plain, except those of the chancel windows, which have a deep interior splay, and are grouped under hood mouldings. The small transepts of the choir have a very good effect within; they are about as deep as the width of the aisles, and repeat their square terminations. The vaulting is simple throughout; the great centre rib is carried down between the east windows to a small shaft with peculiar and excellent effect; the bosses are of varied and boldly carved foliage.

Like the rood-screen, the sedilia belong to the Decorated period. The brass lectern is from Newstead Abbey, the monks of which at the Dissolution concealed documents in the ball that supports the bird and threw it into the lake in front of the abbey. It was fished out early in the last century and sold to a Nottingham dealer, from whom it was purchased by Sir Richard Kaye and presented to the church. The stalls are modern. A pavement of variously coloured Derbyshire marble has been laid down in the sacrarium. The four lower lancets of the east window are filled with cinquecento glass which is believed to have come from the chapel of the Temple Prison in Paris.



SOUTHWELL CATHEDRAL, FROM THE SOUTH-WEST.

PHOTO: HOWARD BARRETT, SOUTHWELL.

The external length of the cathedral is 313 feet; the nave is 105 feet long, the choir 128 feet. The breadth of the nave is 72 feet, of the choir 73 feet, the aisles in both cases being included. The transept is 137 feet in length. The height of the central tower is 105 feet, of the western towers 99 feet, or with the spires 149 feet.

From the north aisle a Decorated doorway, with a thick wreath of foliage over the arch, divided by a carved marble shaft under a trefoil, leads by a short cloister passage or vestibule to the Chapter-house. This vestibule has an arcade of trefoiled arches on one side, and on the other a beautiful row of pointed arches, once open to the court, and resting on double pillars, the capitals and connecting bars delicately carved with natural foliage. This vestibule and court are full of interest in design, in construction, and in picturesque effect, which should not be overlooked in the admiration excited by the Chapter-house itself and by the splendid doorway leading into it. The first impression of this doorway is that it is perfectly new, and it is hard to believe that some six hundred years have passed since the last strokes of that most skilful chisel were given. Its beauty and purity have been its defence against friend and foe; it has lost nothing



ARCADING OF VESTIBULE TO CHAPTER-HOUSE.



DOORWAY OF THE CHAPTER-HOUSE.

but the marble jamb shafts, now replaced, and has never been touched by paint, whitewash, or the scraper. Two wreaths of foliage are carried round the arch, one over a hollow and one over a filleted moulding; this moulding and the bells of the capitals here and throughout the building are as perfect under the foliage as if the latter had been laid on as an after-thought. The doorway is divided by a slender stone shaft, the head is fitted by a quatrefoil between two cusped arches, and round these arches a rare and lovely leaf ornament is set. There is no appearance of a door having actually filled this exquisite arch. In the Chapter-house the varied ornament of foliage, very slightly conventionalised, and relieved by heads, birds, and grotesques, that profusely adorns the arcade, is of spirited and original treatment; with the doorway it seems to be the independent work of one artist carver, who has, however, subordinated this last finish and adornment to the architectural construction of the beautifully designed building. It has six large windows in the disengaged bays, and a fine vault springing from between the windows and following the octagon form; the ribs meet in a particularly fine boss.

To the south of the minster, adjoining the spacious churchyard in which it stands, is to be seen so much as is left of the palace of the Archbishops of York, built by Archbishop Thoresby in the fourteenth century. The first Bishop of Southwell, it may be added, was Dr. Ridding, who was succeeded in 1904 by Dr. Hoskyns.



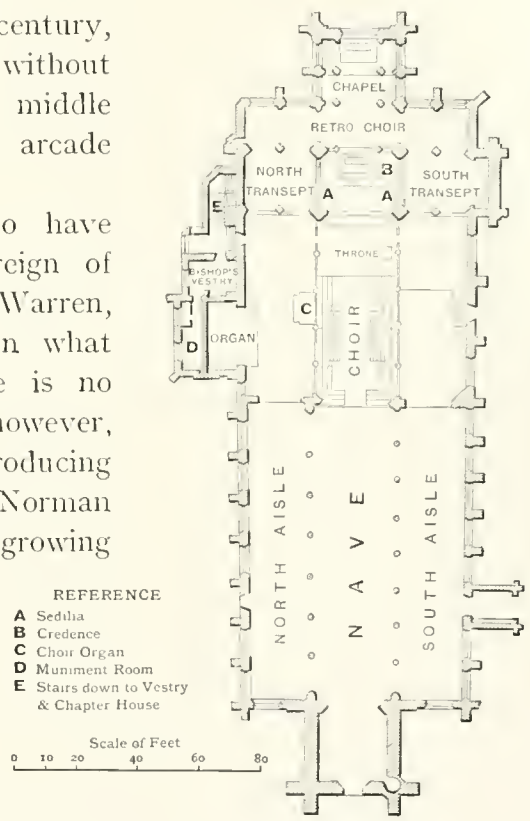
THE NORTH DOOR.

WAKEFIELD.

Beginnings of the Church—Its Rebuilding in the Perpendicular Period—Restoration—Creation of the Diocese—The First Bishop—A Noble Memorial of his Episcopate—Situation of the Cathedral—Tower and Spire—Interior—The Pilkington Chantry—Monuments—Patronage of All Saints'—Dr. Primrose.

THOUGH only the tower of All Saints' Cathedral is older than the Perpendicular period, the church has been raised on an old foundation. In the Domesday Survey two churches are noted in connection with Wakefield, and Mr. Micklethwaite, who helped Sir Gilbert Scott in the work of restoration, came to the conclusion that one of these stood on the site of the present cathedral, and that the other was at Sandal, a village in the immediate neighbourhood. The former was rebuilt about the end of the eleventh century, and probably consisted of a cross without aisles, an aisle being added about the middle of the next century, and a south arcade about the year 1220.

This Norman church is known to have remained until the beginning of the reign of Edward III., when John, last Earl of Warren, was tenant of Wakefield for life. In what circumstances it was demolished there is no record to show. Wakefield was now, however, coming into prominence as a cloth-producing centre; and it is not unlikely that the Norman church had become too small for the growing population of the parish. The church that took its place was consecrated in 1329 by William de Melton, Archbishop of York. With the exception of the tower and spire, this church was demolished in the second half of the fifteenth century. Another church, which Leland, who visited the town in 1538, speaks of as a new building, was then erected, and it is this building which, with many additions and alterations, has become the cathedral of Wakefield.



PLAN OF WAKEFIELD CATHEDRAL.

The structure may be said to have been in process of restoration since early in the eighteenth century. About a third of the spire was blown down in 1715; and after this had been rebuilt it became necessary to restore the south side of the church, which was done in 1724. About seventy years later the same course had to be taken with the north side and the east end. The spire was repaired a second time in 1802, but it was subjected to the merest patchwork—a little "pointing" here and there, with protecting iron bands at intervals. In 1823 the bands were removed and the spire re-topped and left smooth along its fine vanishing lines. The present spire, which is crocketed and octagonal, was erected as part of a scheme of restoration begun about 1860 by Sir Gilbert Scott, and continued, with intermissions, for many years.

The diocese of Wakefield was formed under the Bishoprics Act of 1877, but there was much delay in collecting funds for the endowment of the see, and it was not until eleven years later that by Order in Council the bishopric was founded and the parish church of All Saints elevated to the dignity of a cathedral. The see has the peculiarity of being almost wholly cut out of another not much more than half a century older than itself, for in the year preceding the accession of Queen Victoria the greater part of the West Riding and a portion of the northern division of the county received episcopal privileges apart from York, the ancient bishopric of Ripon, dormant from pre-Reformation times, being revived for the purpose. The first Bishop of Wakefield was Dr. Walsham How, Suffragan Bishop of Bedford, who had honourably distinguished himself by his strenuous labours in the East of London. In his northern diocese his work was not less fruitful than that in East London had been, and when in 1897 he died and was succeeded by Dr. Eden, an enlargement of the chancel of the cathedral was decided upon as a memorial of his episcopate, and the services of the late Mr. J. L. Pearson were requisitioned. Upon this work—which includes, besides the extension of the chancel and its aisles, the building of a transept and of a memorial chapel with a crypt, to serve as Chapter-house and vestries—many thousands of pounds have been expended.

The city of Wakefield lies on a sloping bank on the north side of the river, but is best seen from the north and north-west, from which points its cathedral spire is a conspicuous landmark. Situated in Northgate, and surrounded by a wide open space planted with trees, All Saints' occupies a central position on high ground. The tower, which is at the west end, contains a fine peal of twelve bells, as well as a set of fourteen chimes, which ring every three hours; the spire which terminates it is the loftiest in the county. Externally the church makes a fine



WAKEFIELD CATHEDRAL,
FROM THE SOUTH EAST.

show. The bold crocketing which is so conspicuous a feature on the lines of the spire, is repeated elaborately on pinnacles rising from arcaded and panelled parapets over a fine series of four-light windows along the whole length of the edifice and at the east end, where is a rich canopy containing a figure of Archbishop de Melton, and surmounted by a cross. The sides and the tower are buttressed in gabled stages. The refacing gives the building a fresh look externally, and contrasts curiously with the signs of age on the bays of the nave and the internal walls.

The nave and chancel are under a continuous flat roof of wood; there is no triforium, and the clerestory consists of a simple row of Perpendicular windows. Dividing the choir from the nave is an elegant screen of floriated oak of the Jacobean era. Traces of a doorway which gave entrance to a stair that ascended to the rood-loft are still to be seen, and in the screen there used to be two recesses, which it is conjectured may have served the purpose of aumbries. They were removed about the middle of the nineteenth century by a vicar who disapproved of them because they looked like confessionals! The ceiling of the aisles of nave and choir shows carved bosses, some of which perpetuate the arms of Wakefield, and others the badge of the House of York. The organ case belongs to the time of Charles I., and was the gift of the ill-fated Earl of Strafford; the organ, a fine one, has been remodelled. The octagonal font, which rises from a slender shaft, bears the date 1661 on one of its faces; on another are the initials of Charles II., the remaining faces bearing the initials of churchwardens. In the south aisle of the choir is the ancestral burial-place of the Pilkingtons. Thoroughly restored at the expense of Sir Lionel Pilkington, Bart., of Chevet, and in these days known as the Pilkington Chantry, it was founded by Sir John Pilkington under authority of letters granted patent by Edward IV.

The church generally has no lack of monumental features. None of the slabs or tablets goes beyond the seventeenth century, but remnants of old memorials were found during the Scott restoration. On clearing off the colour-wash from the walls of the chancel, traces of black-letter inscriptions were discovered beneath the stucco. Mr. James Fowler, in a paper on the subject, expresses the opinion that these inscriptions probably date from the beginning of the seventeenth century. But a still more interesting discovery was made. On the removal of the incrustations it was found that all the surface had once been painted, and on lifting a sheet of plaster from off the south-west spandrel of the choir-arch there was seen the figure of an angel in an attitude of adoration, supposed to have been part of a large picture filling up the

whole of the space above the arch. Mr. Fowler, after a careful study of the pigments, assigned 1470 as the probable date of the picture, this being the year in which the body of the church, including the choir, was rebuilt. Many gifts have been made to the church of late years, among them a magnificent metal cross and a beautiful set of altar frontals, and in 1896 a new reredos of carved woodwork, designed by Mr. John Oldrid Scott, was set up. The stained glass is all modern, by Kemp and others. The church measures 183 feet in length, and the central breadth is 69 feet. The height of the steeple to the top of the vane is 247 feet.

The original grant of the church was made by William Rufus to



Photo: Hall, Wakefield.

THE CHOIR, LOOKING EAST.

the second William de Warrenne, and it was transferred about the close of the eleventh century to the monastery at Lewes, in Sussex. During the reign of Edward the Third it was allotted by the monastery to Hugh de Spencer the younger. From the Spencers the church passed

to the Crown. The next trace is a grant of the church to the Dean and College of St. Peter, at Westminster, and in the hands of this body it remained till the dissolution of the monasteries, when it reverted to the Crown. In 1860 the patronage was transferred to the Bishop of Ripon and his successors. It has now, of course, passed to the Bishop of Wakefield.



Photo. Russell.
BISHOP WALSHAM HOW (1888-97).

American and other readers of Goldsmith's famous story sometimes make their way to Wakefield under the impression that they have discovered the starting-ground of the English classic. It would be pleasant indeed to believe that this was the cure of which the duties were so faithfully discharged by that most unworldly and simple-minded of parsons, Dr. Primrose. How charming is the picture he draws of his work in his rural parish. "The profits of my living, which amounted to but thirty-five pounds a year, I made over to the orphans and widows of the clergy of our diocese; for having a fortune of my own, I was careless of temporalities, and felt a secret pleasure in doing my duty without reward. I also set a resolution of keeping no curate, and of being acquainted with every man in the parish, exhorting the married men to temperance and the bachelors to matrimony; so that in a few years it was a common saying there were three strange wants at Wakefield: a parson wanting pride, young men wanting wives, and ale-houses wanting customers." Alas, there is no reason to believe that Goldsmith ever visited Wakefield, or that the choice of title was more than a coincidence.

But the tourist will have no occasion to repent his pilgrimage. The city would be an interesting spot, even if it had no cathedral, and the neighbourhood abounds with antiquities. The battle of Wakefield, one of the most notable engagements in the Wars of the Roses, was fought somewhere between Wakefield Bridge and Sandal Castle (a Norman stronghold built by the de Warrennes, of which there is now little more than a mere ruin, though it was strong enough to be held for Charles I. during the Civil War), at the junction of Cock and Bottle Lane and Manygates. Willow trees used to mark the exact spot where fell the Duke of York—father of the usurper with whose death the long struggle came to an end; but they have now disappeared. Some three thousand of the Duke's army were buried here in one huge pit, and

bones have often been turned up, together with swords and like implements of war, in excavating for the foundations of the houses which now cover the scene of the battle.

Wakefield, too, has been the birthplace of men who have risen to national eminence, among them John Potter, Bishop of Oxford, and afterwards (1737) Archbishop of Canterbury, and John Radcliffe, the wealthy



THE CHOIR, LOOKING WEST.

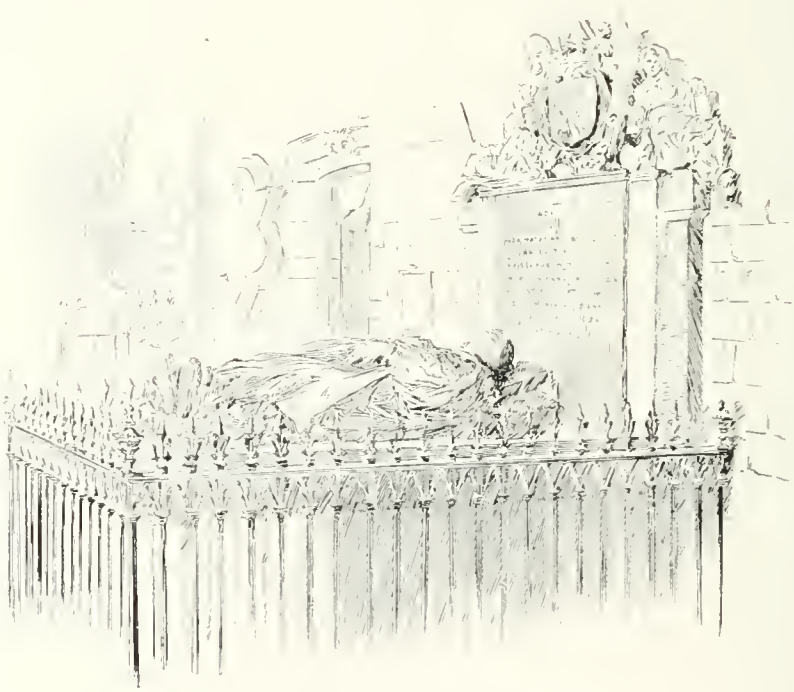
doctor who founded the famous library at Oxford. In the Grammar School Richard Bentley, the great scholar and critic, who, in proving the "Letters of Phalasis" to be a forgery, contributed to our literature one of its masterpieces, received his early education.

Not far from the cathedral, in the centre of the ancient nine-arched bridge that spans the Calder, is a beautiful chantry chapel which is attributed to Edward IV. Unfortunately the west front was taken down years ago and removed to Kettlethorpe, where it was rebuilt.

SOUTHWARK.

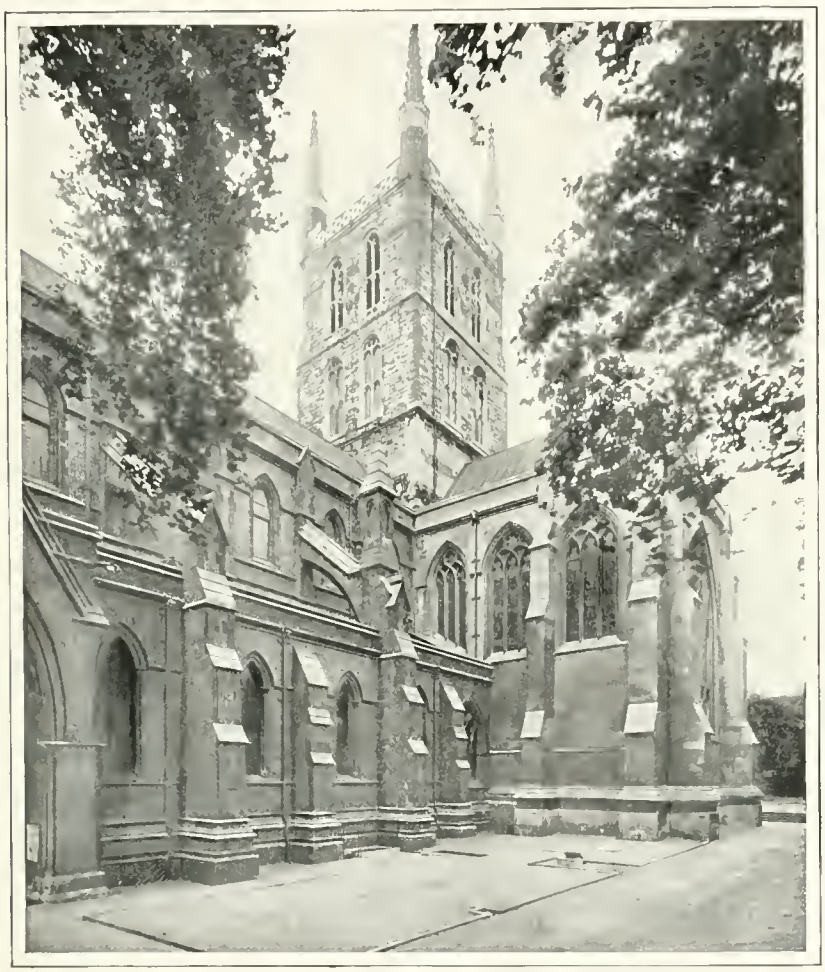
The Priory of St. Mary Overy—Legend of the Miserly Ferryman and his Pious Daughter—The Early English Church—Perpendicular Features—Marriage of Joan Beaufort to James I. of Scotland—St. Mary Overy's Church Becomes the Parish Church of St. Saviour—Degradation of the Lady Chapel—The Bishop's Chapel—Destruction and Rebuilding of the Nave—Restoration—The Nave again Rebuilt and the Church further Restored—The Church Described—Bishop Fox's Altar-screen—John Gower's Tomb—Dramatists and Actors Buried in the Church—Bishop Andrewes' Tomb—Other Monuments—Commemorating John Harvard—Dimensions.

LIKE the dioceses of St. Albans, Southwell, and Ripon, the new see of Southwark, carved, as was St. Albans, out of Rochester, found itself already provided, in the old priory church of St. Mary Overy, afterwards styled St. Saviour's, Southwark, with a temple of a character and dignity befitting a cathedral. Of the origin of the priory there is no authentic record. Tradition connects it with a ferry which plied across the Thames before the first London bridge was built, but as there can be no doubt that a bridge was thrown over the Thames here during the Roman occupation the story is clearly wrong as to date. The legend is that at one time the ferry was kept by a miserly-minded man of the name of Audrey, who counterfeited death in order that his household might forgo a day's food, for he never supposed but that their sense of propriety would make them fast at least so long. But hardly was the breath out of his body, as those about him believed, than they fell to feasting and making merry, rejoicing at the death of the old sinner, who,



BISHOP ANDREWES' TOMB IN THE LADY CHAPEL.

stretched in apparent death, impatiently bore their rioting for awhile, but at length sprang from his bed, and, seizing the first weapon at hand, attacked his apprentice. The apprentice retaliated, and



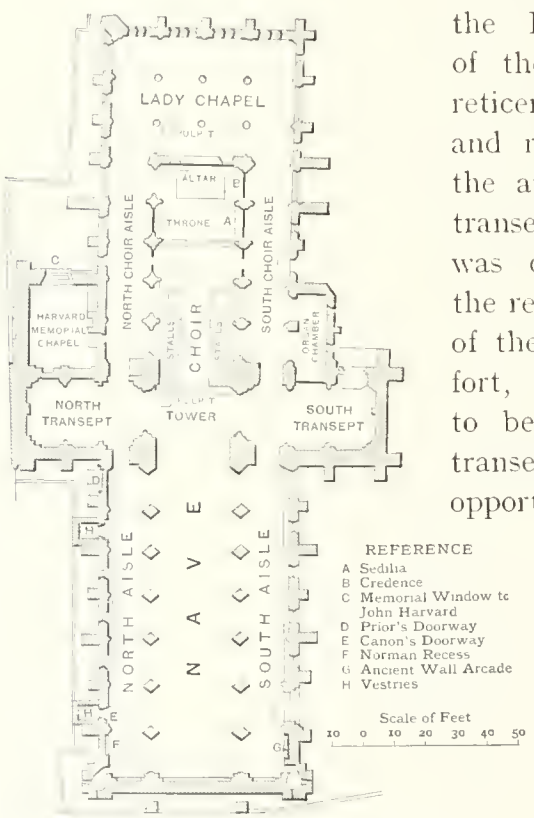
THE CATHEDRAL, FROM THE SOUTH-WEST.

the encounter was fatal to Audrey; and his daughter, the gentle, fair-haired Mary, the heiress of his wealth, devoted it to the establishment of a House of Sisters. Stow, the Elizabethan topographer, who derived his information from Bartholomew Linsted, the last prior of St. Mary Overy's, says that the house founded by Mary stood on the site of the eastern part of the present church, and adds that afterwards the House of Sisters was "by Swithun, a noble lady," converted into a college of priests, who in place of the ferry built a bridge of timber, and kept it in repair until at last it was superseded by a bridge of stone.

The whole story is probably nothing more than an ingenuous attempt to account for the name by which the priory was known before the Reformation, for Overy or Overey is not at all likely to be a

corruption of Audrey, but is more probably a form of "over the rie"—that is, "over the water." To this day Londoners north of the Thames often speak of the whole of the southern part of the capital as "over the water," and thus St. Mary Overy's would be St. Mary's across the river.

The "noble lady" by whom the House of Sisters was converted into a college of priests is identified by Mr. George Worley, author of the admirable handbook on the church in Bell's Cathedrals series, with St. Swithun, the famous Bishop of Winchester of the ninth century. A further change was made in 1106 under Bishop William Giffard, when the college of priests was converted into an Augustinian monastery by two Norman knights, William Pont de l'Arche and William Dauncey, who rebuilt the nave in the Norman style. In the early years of the tenth century the church was almost destroyed by a fire which raged on both sides of the river, and then it was that the older parts of the church as we see it now were built by Peter de Rupibus, Bishop of Winchester, who first remodelled after the Early English pattern what was left of the nave and then built in the same reticently lovely style the choir, transepts, and retro-choir. The Bishop also built, in the angle between the choir and the south transept, a chapel for the parishioners, which was dedicated to St. Mary Magdalene. In the reign of Henry IV., partly at the charges of the poet Gower, and under Cardinal Beaufort, Bishop of Winchester, whose arms are to be seen carved on a pier in the south transept, repairs were effected which gave opportunity for the introduction of some Perpendicular features. In 1469 the stone roof of the nave fell and was replaced by one of groined oak, and in the first quarter of the next century, under Bishop Fox, who reared the magnificent altar-screen, the two upper stages of the tower were built and the west end of the church underwent considerable alteration.



PLAN OF SOUTHWARK CATHEDRAL.

In 1406, two years after Cardinal Beaufort's consecration as Bishop of Winchester, there was celebrated in this church the marriage of Edmund Holland, Earl of Kent, with Lucia, eldest daughter of Barnaby, Lord

of Milan. Henry IV. himself gave away the bride "at the church door," and afterwards conducted her to the marriage banquet at Winchester Palace, the town house of the Bishops of Winchester, which stood between the priory and the river, where it was built in 1107. It was in this church, too, a few years subsequently (1424), that James I. of Scotland wedded the daughter of the Earl of Somerset, and niece of the great Cardinal, the golden-haired beauty, Joan Beaufort, of whom, during his imprisonment at Windsor, the royal poet had become enamoured, doubting, when he first saw her from his window, whether she was

"A worldly creature,
Or heavenly thing in likeness of nature."

At all events, the king describes her in his verses as

"The fairest and the freshest yongé flower
That ever I saw, methought, before that hour."



THE NORTH CHOIR AISLE, LOOKING WEST.

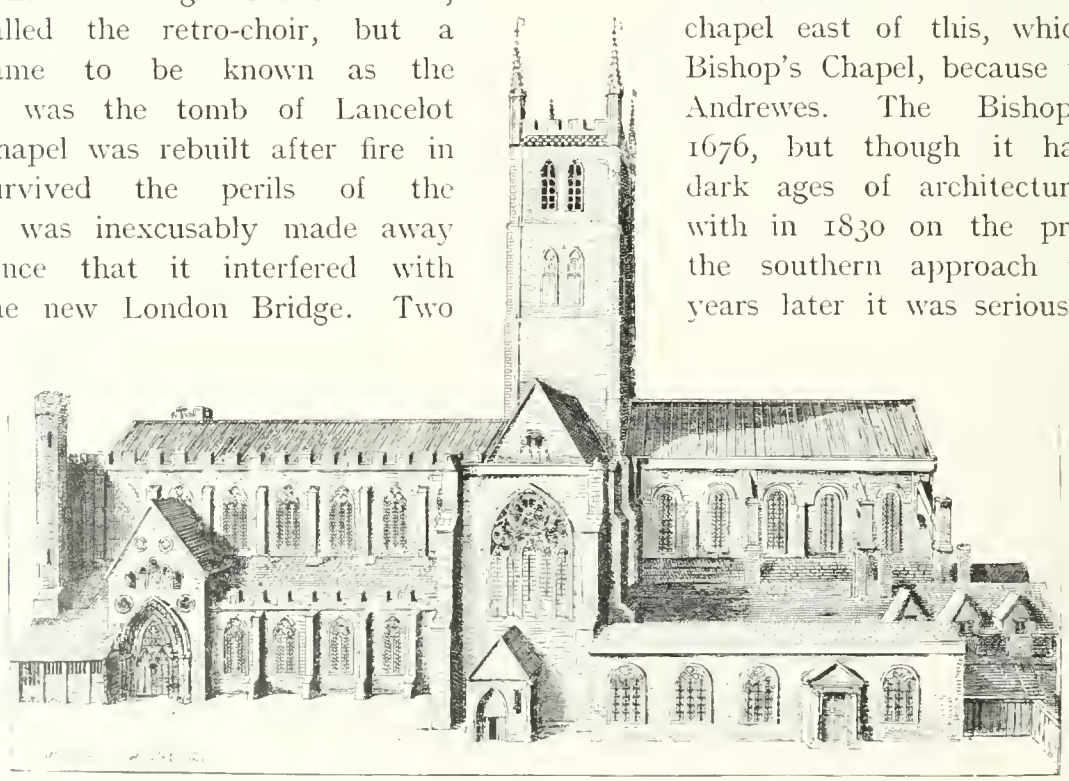
The marriage feast on this occasion, too, was kept in the great hall of Winchester Palace, in a style befitting the Cardinal's magnificence. The marriage appears to have been a happy one, and the bards of Scotland vied with each other in singing the praises of the queen, and in extolling her beauty and her conjugal affection. In 1437 James was murdered by his subjects, his brave queen being twice wounded in endeavouring to save his life.

At the dissolution of religious houses, in 1539, the priory of black canons—for such was that of St. Mary Overy's—shared the general fate of monastic establishments; but the last prior was rewarded for his complaisance towards the king with a pension of £100. In the following

year the priory church became the parish church of St. Mary Magdalene and St. Margaret, the two parishes being amalgamated under the name of St. Saviour's, taken over from a suppressed convent at Bermondsey. The priory church, with the rectory, was leased to the parishioners at a rental of about £50, but in the reign of James I. the Crown surrendered its rights for the sum of £800.

St. Saviour's church, and St. Margaret's as well, now fell upon evil days. The latter was wholly secularised; the former was mutilated and its beautiful Lady Chapel degraded to the status of a bakehouse. "Two very fair doors," says Stow, "that from the two side-aisles of the chancel of the church, and two, that through the head of the chancel went into it, were lathed, daubed, and dammed up. The fair pillars were ordinary posts, against which they piled billets and bavins. In this place they had their ovens; in that, a bolting-place; in that, their kneading-trough; in another, I have heard, a hog's trough." The writer goes on to mention the four persons, all bakers, to whom in succession it was let by the corporation; and adds that one part was turned into a starch-house. In this state the Lady Chapel continued till the year 1624, when the vestry restored it to its original uses.

The true Lady Chapel, however, was not that part of the building which has long borne the name, and which should rather be called the retro-choir, but a chapel east of this, which came to be known as the Bishop's Chapel, because in it was the tomb of Lancelot Andrewes. The Bishop's Chapel was rebuilt after fire in 1676, but though it had survived the perils of the dark ages of architecture, it was inexcusably made away with in 1830 on the pretence that it interfered with the new London Bridge. Two years later it was seriously



ST. SAVIOUR'S IN 1661.
(After Hollar.)

proposed to destroy the retro-choir also, in order to widen the roadway, but this project was abandoned.

The dismal story of the degradation and uglification of this noble specimen of Early English architecture during the seventeenth and eighteenth centuries need not be told in detail here. In 1821 a restoration of the choir was undertaken by Mr. George Gwilt, and in 1830 the transepts were restored. Between these two dates the church of St. Mary Magdalene, one of the works of Bishop de Rupibus, as we have seen, was destroyed. In 1832, the parish having decided that the retro-choir was worth preserving, it was restored by Mr. Gwilt. About this time the nave was divested of its roof, as dangerous, and in 1838, the ruin of the nave having thus been effectually completed, this part of the church was taken down and replaced by a tasteless and incongruous nave designed by Henry Rose. Augustus Welby Pugin protested with righteous wrath against this degradation of "one of the finest specimens of ecclesiastical architecture left in London." "Will it be believed," he asked, "that, under the centre tower, in the transepts of this once most beauteous church, staircases on stilts have been set up, exactly resembling those by which the company ascend to a booth or racecourse?"

For the time the protest fell on heedless ears, but in 1889 a movement was set on foot for replacing the nave with one congruous with the rest of the church, restoring the rest of the fabric, and reinvesting it with its ancient collegiate dignity. The task was entrusted to the competent hands of the late Sir Arthur Blomfield, who, with the guidance of drawings of the old nave which were extant, was able to effect an admirable reproduction of it. The whole work involved a cost of £40,000. When it was completed St. Saviour's was reopened as a collegiate church, in February, 1897, and in 1905 it became the cathedral of the diocese of Southwark, formed out of that of Rochester—for this part of Surrey had been transferred from Winchester to Rochester in 1877. Dr. Edward Stuart Talbot came from Rochester to be the first Bishop of Southwark. A bishop's residence and a collegiate house have been provided, and the church of St. Thomas, dating from 1702, has been converted into a Chapter-house. The old collegiate buildings on the north side of the cloisters began to disappear at the dissolution, but some fragments of them were to be seen so lately as the year 1835.

The church now consists of a nave of seven bays with aisles, central tower with transepts, a Chapel of St. John the Divine on the east side of the north transept, an organ chamber on the same side of the south transept, choir of five bays with aisles, and Lady Chapel (the former retro-choir) of three bays, also with aisles, and thus as broad as the choir. The west front is without an entrance, and consists only of a wall relieved

by a window of three lancets corresponding with those at the east end, though much longer. The chief entrance to the cathedral is through a doorway on the south side of the nave, near the west end. Over against this, on the north side of the nave, are the remains of the Norman doorway of the nave of Bishop de Rupibus, bricked up when the nave was rebuilt in 1839, but now again brought to light. The tower, not unlike that of St. Sepulchre's, Holborn, is in two storeys, and terminates in battlements of flint, in square or chequer work, with tall and graceful pinnacles. This tower, it is interesting to recall, was one of the favourite points of view of Hollar, and during the progress of and after the Great Fire he busied himself in delineating the city as it lay spread out before him from this coign of vantage. Among his etchings is a view of the church itself, showing it as it was in the year 1661.



THE NORTH TRANSEPT, SEEN FROM THE SOUTH.

In both nave and choir the piers of the arcading are alternately circular and octagonal; in both the triforium has four elegant arches in each bay; in both, too, the roof is vaulted. The choir is not in exact alignment with the nave, but inclines to the south. The most conspicuous and most noteworthy feature of the interior is Bishop Fox's great altar-screen of stone, which is still a thing of beauty, in spite of the mutilation it has suffered from the violence of iconoclasts and the well-intentioned ignorance of restorers. The thirty-three niches—now, alas! empty—had reference to the years of the Saviour's earthly life. According to Mr. Worley, the image of the pelican in her piety was intended to typify the sacrament of the altar, as well as to be a reminder of Bishop Fox, whose device it was. The pulpit and choir-stalls were designed by Sir Arthur Blomfield; the unambitious episcopal throne by Mr. Bodley, R.A.



SOUTHWARK CATHEDRAL, FROM THE NORTH-EAST.

The most interesting memorial in the cathedral is the tomb of John Gower and his wife, originally placed in a chantry founded by him in the Chapel of St. John the Baptist, on the north side of the nave, afterwards, when chantry and chapel had been destroyed, removed to the south transept, but now restored to the spot where it was first reared. The poet is shown lying supine in the long, closely buttoned habit of his day, with his order on his breast and his coat-of-arms by his side; his hair reaches down to his shoulders and curls up gracefully; he is wearing a small curled beard; his feet are supported by a lion couchant; his head, enwreathed by a garland of roses, rests upon his three chief books, the "Speculum Meditantis," the "Vox Clamantis," and the "Confessio Amantis." The monument was repaired and coloured in 1832 at the expense of the Duke of Sutherland, whose family claimed descent from, or at least relationship with, the poet, though the pretension has been disputed. Gower, it may be added, lost his eyesight in 1401, and died in 1408, in the ninth decade of his life. Six years before, he had followed to his tomb in Westminster Abbey his friend Chaucer, who had dubbed him "the moral Gower."



THE ALTAR-SCREEN.

In a later age the church came to have associations with the stage, for here on Bankside there sprang up the Rose and the Globe and other theatres, and when the players could amuse their generation no more they were brought here to rest. So it is that, though there is no monument to mark their graves, Massinger and Fletcher, the dramatists, lie here, with Edmund Shakespeare, "player," the youngest brother of the dramatist, who died in 1607, Lawrence Fletcher, who was a lessee, with Shakespeare and Burbage, of the Globe and Blackfriars Theatres, and Philip Henslowe, the manager. Here, too, was buried, in 1607, Sir Edward Dyer, poet and courtier, author of "My mind to me a kingdom is."

Hardly inferior in interest to the monument of Gower is the fine tomb of Lancelot Andrewes, in the Lady Chapel, representing the Bishop in a recumbent posture, wearing his robes of prelate of the Order of the Garter. At the head of the tomb is a tablet supported by figures of Justice and Fortitude, and bearing the arms of the see of Winchester impaled with the Bishop's private arms. Originally this tomb had a handsome canopy, supported by four black marble pillars; but the roof of the Bishop's chapel falling in, and the chapel itself being much defaced by fire, in 1676, the canopy was broken, and not repaired. When the tomb was removed from the Bishop's chapel, a heavy leaden coffin, containing the remains of the deceased prelate, and marked with his initials, "L. A.," was found built up within it; and on the re-erection of the monument against the west wall of the present Lady Chapel, the coffin was carefully replaced.

Few divines have left behind them so great or so well-merited a reputation for learning, moderation, and piety as Lancelot Andrewes. Born in London in 1555, he became vicar of St. Giles's, Cripplegate, and prebendary of St. Paul's, and was afterwards chosen Master of Pembroke Hall, Oxford. He was next appointed one of the chaplains in ordinary to Queen Elizabeth, who took great delight in his preaching, promoted him to the deanery of Westminster in 1601, and would have preferred him to the episcopal bench but that he could not bring himself to submit to the spoliation of the ecclesiastical revenues. In the next reign he had no cause for such scruples, and having published a work in defence of King James's book on the "Rights of Sovereigns," against Cardinal Bellarmine, he was advanced to the bishopric of Chichester, and at the same time appointed lord almoner. In 1609 he was translated to Ely, and thence, nine years later, to Winchester; and to his honour it is recorded that all his preferments were conferred upon him without Court interest, or solicitations on the part of himself or his friends. Just before his translation to Winchester he accompanied James I. to Scotland to convince the Scots of the superiority of the Episcopalian to the Presbyterian polity; but the task proved to be too formidable even for such persuasiveness as his. Though a privy councillor in the reign of James I. and Charles I., he interfered very little in temporal concerns; but in all matters pertaining to the Church, and to the duties of his office, he was remarkably diligent and active. After a life of honour and tranquillity, in which he enjoyed the esteem of three successive sovereigns, the friendship of all men of letters, and the veneration of all who knew him, Bishop Andrewes died at Winchester Palace, here at Southwark, in September, 1626, at the age of seventy-one. He is best remembered by his "Manual of Private Devotions," of which the MS. was bedewed with his tears.



SOUTHWARK CATHEDRAL: CHOIR AND NAVE, LOOKING WEST.

The Lady Chapel has memories less pleasant and less creditable to human nature than those which throng around the tomb of one of the most tolerant of divines, for here sat the Consistorial Court of Bishop Gardiner, which sent to the stake Bishop Hooper, and John Rogers, vicar of St. Sepulchre's, Holborn, as well as other Protestants. But the whirligig of time brings in its revenges, and in the chapel where their doom was pronounced they are now commemorated by stained glass windows. The Lady Chapel is now used as the parish church of St. Saviour's.

In the wall of the north choir-aisle are two canopied recesses which have been supposed to be the tombs of the Norman knights who refounded the college of St. Mary as an Augustinian monastery. The cross-legged figure of a knight, of oak coated with bronze, is conjectured to be the effigy of one of the de Warrennes. Here, too, is the monument of Thomas Cure, who was one of the founders of St. Saviour's Grammar School, and close by is the painted tomb, with effigies, of John Trehearne, gentleman-porter to James I. On the other side of the aisle is the monument of Richard Humble, reared by his son in 1616. The lines that it bears, attributed variously to Francis Quarles and to Francis Beaumont, are worth quoting :—



GOWER'S TOMB.

"Like to the damask rose you see,
Or like the blossom on the tree.
Or like the dainty flower of May,
Or like the morning of the day,

"Or like the sun or like the shade,
Or like the gourd which Jonas had—
E'en so is Man, whose thread is spun,
Drawn out and cut, and so is done.

"The rose withers, the blossom blasteth,
The flower fades, the morning hasteth;
The sun sets, the shadow flies,
The gourd consumes, and man he dies."

In the north transept, where is to be seen a fragment of a Norman string-course, is the figure of a skeleton, of which nothing is known, though it has been absurdly identified with the miserly old ferryman

who was father of the pious foundress of St. Mary's. Against the north wall is the monument of Lionel Lockyer, a seventeenth-century quack of some note. Close by are an aumbry, a twelfth-century coffin, a muniment chest of the sixteenth century, and a number of the carved



THE LADY CHAPEL.

oak bosses from the fifteenth-century roof which was taken down in 1838. In the south transept are a monument commemorating John Bingham, saddler to Queen Elizabeth and James I., and another to William Emerson, a sixteenth-century benefactor to the poor of the parish, who is believed to have belonged to the same stock as Ralph Waldo Emerson. However this may be, it is certain that the John Harvard who founded the famous college at Cambridge, Massachusetts, was a native of Southwark, where his father kept a tavern, and that he was baptised in this church on the 29th of November, 1607. In the Chapel of St. John the Divine, on the east side of the north transept—not to be confused with the vanished Chapel of St. John the Baptist, referred to in an earlier paragraph—is a window commemorating Harvard, presented by Mr. Choate while American Ambassador to this country, and the chapel itself, which has been used as a vestry and was formerly a magistrates' court, is to be restored as a Harvard Memorial Chapel. The glass which fills the window, designed by Mr. John La Farge, and made in New York, is not without merit, markedly different as it is in tone and style from any painted glass made in this country. Not a few of the windows

in the church are stained, some of them to commemorate illustrious men who have been connected with Southwark. The glass in the great window of the south transept, representing the Root of Jesse, is by Mr. C. E. Kempe; that in the great west window, with the Creation for its subject, is by Mr. Henry Holiday.

The total internal length of the church, as given by Mr. Worley, is 248 feet, the nave being 104 feet, the choir 78 feet, and the Lady Chapel 41 feet; the breadth (with the aisles), is 60 feet. The transepts are 116 feet long by 26 feet wide. The nave is 55 feet high, the choir 53½ feet. Not reckoning the pinnacles, the tower is 129½ feet high and 35 feet broad.



Photo Russell.

BISHOP TALBOT.



THE EXTERIOR.

BIRMINGHAM.

Origin of St. Philip's—The Architect—Resemblance to St. Paul's—Extension of the Church—A Seemly Pro-Cathedral—The Interior—The Burne-Jones and Morris Windows—Adapting the Church to its New Uses—Creation of the Bishopric of Birmingham.

THE cathedral church of the new diocese of Birmingham is not the mother church of the midland capital, nor, as churches go, can it pretend to antiquity. Until the early years of the eighteenth century the ancient parish of Birmingham was still undivided. In 1708 was passed an Act of Parliament authorising the formation of a new parish and the building of a church, and in 1715 the church of St. Philip was far enough advanced to be consecrated, though it was not completed until some years later. With two of its early benefactors it preserves interesting links. It was dedicated to St. Philip in allusion to the Phillips family, the donors of the site, which was formerly known as the "Horse Close," and had once belonged to St. Thomas's Priory in Bull Street. And the vane which tops the cupola takes the form of a boar's head, the crest of the Goughs, by way of recognising the good offices of Sir Richard Gough, lord of the manor, who through his friend Sir Robert Walpole obtained for the building fund a donation of £600 from George I.

The architect of St. Philip's was Thomas Archer, a pupil of Vanbrugh's, who also designed Cliefden House, and the remarkable Church of St. John at Westminster. Hutton, the historian of Birmingham, declares the steeple to have been "erected after the model of St. Paul's," and a glance at its uppermost stage—the gallery which runs round the pillars that support the cupola, and the ball from which springs the vane and cross—is enough to show that in designing it the architect must have had in his mind the Golden Gallery, the lantern, and the Golden Ball of Sir Christopher's masterpiece. At first the church consisted of nave, north and south aisles, and steeple at the west end; and it was not until 1884 that chancel and vestries were added, the arch into the tower being at the same time opened out so as to form a baptistery, and the gallery at that end of the nave being abolished. Before this, in 1864-69, the body of the church and the lower part of the steeple had been refaced with stone from Hollington quarry, in place of the original stone, from a quarry in the neighbourhood of Umberslade Hall, the residence of the family to which the architect belonged.



THE BISHOP'S THRONE.

Though a comely specimen of the Renaissance, well situated on high ground in the central part of Birmingham, not far from the Town Hall and the Municipal Buildings, St. Philip's can lay no claim to a cathedral-like dignity. But Dr. Gore, who, to the joy of his many admirers at Birmingham, left the historic see of Worcester to become the first Bishop of the new diocese, held strongly to the view that the work of church extension must have precedence over the building of a new cathedral; in the meantime St. Philip's makes a seemly and not inadequate pro-cathedral. With the galleries which are carried along the north and south sides of the nave, over the aisles, it has seating accommodation for over a thousand persons. The division between nave and aisles is marked by arches that rest upon square fluted Doric columns and are surmounted by a bold, richly moulded cornice, from which springs a cove that sustains the flat ceiling. The chancel, differentiated from the nave by a line of three Corinthian columns on the north and south sides, is enclosed within a low screen of beautifully wrought iron that is

traditionally ascribed to Jean Tijou, the French artist whose work is to be seen in St. Paul's Cathedral and at Hampton Court. The length of the church is 150 feet, and the nave (with the aisles) is 65½ feet wide. Of the interior, the finest feature is a series of four painted windows designed by Sir Edward Burne-Jones — a native of Birmingham, who was baptised in St. Philip's —and made by William Morris. Three of them are in the apsidal chancel, and were inserted in the years from 1885 to 1888. For its subject the north-east window has the Nativity, the south-east window the Crucifixion, the central window the Ascension. The series is completed by the Last Judgment, inserted in the window of the baptistery at the west end of the church in 1897 as a memorial of Bishop Bowlby, sometime rector of St. Philip's. Unfortunately, the Corinthian columns in the chancel block out the larger portions of the north-eastern and south-eastern windows, and it is only from the chancel itself that these exquisite specimens of an art in which success is so often missed can be properly seen.



THE INTERIOR, LOOKING EAST.

To fit St. Philip's for its new uses some changes which were obvious improvements were made. The nave, aisles, and galleries were re-floored, the old-fashioned pews were replaced by chairs, the vestries were enlarged, the electric light was installed, and the interior was entirely redecorated in excellent taste, the leading tones of the colour scheme being white and green, relieved with gold, instead of the dark greys

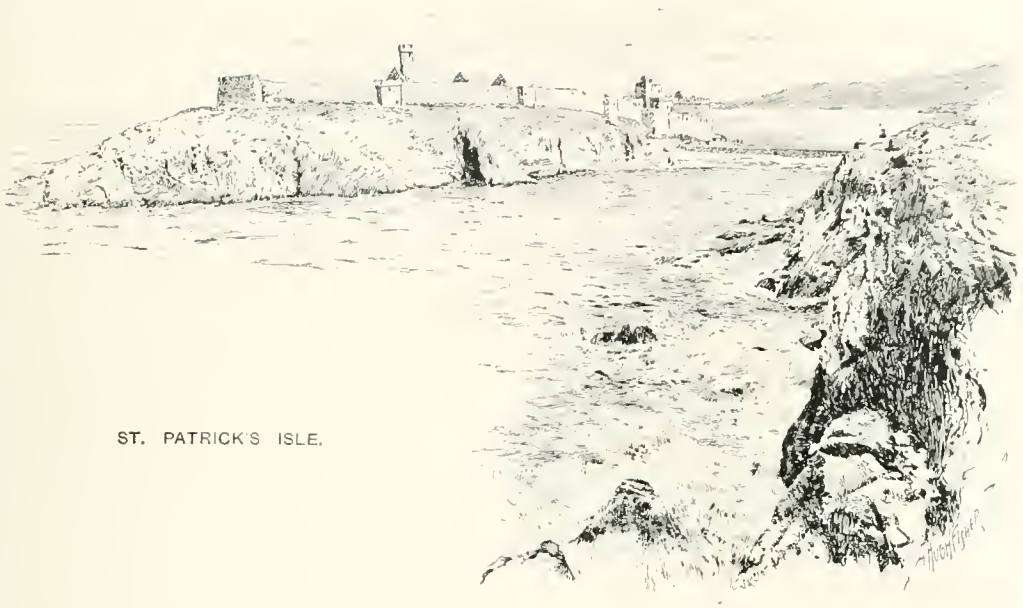
and browns that formerly gave to the interior a look of sombreness. There is an alabaster reredos which, with the Bishop's throne, of oak, and the canons' stalls, of the same material, was carved by Bridgeman of Lichfield. The large and elaborate altar-cross that rests upon the re-table is a specimen of local craftsmanship in metal, having been made by Mr. Cooper, the instructor in metal work at the Birmingham School of Art.

The movement for the creation of a bishopric of Birmingham began in 1889, when Dr. Philpott, the Bishop of Worcester, offered to set aside from the revenues of his diocese a sum of £800 a year. For the time being the scheme came to nothing, but it was revived under Dr. Gore, who not only renewed the offer which had been made by Dr. Philpott, but undertook to give £10,000 out of his own fortune conditionally upon the project being carried through in three years. This was in February, 1903, and such was the enthusiasm with which it was taken up that before the end of that year the minimum fund of £105,000 had been considerably exceeded. The Bill for the establishment of the see was passed in the following year, and on the 2nd of March, 1905, Dr. Gore was enthroned in St. Philip's. As we learn from the Birmingham Diocesan Calendar, the see includes the archdeaconry of Birmingham and the rural deanery of Handsworth, and a number of parishes from the archdeaconries of Worcester and Coventry, the total number of parishes being 139, with a population of about a million.



Photo: Russell.

BISHOP GORE.



ST. PATRICK'S ISLE.

ST. GERMAN'S.

Conversion of the Isle of Man to Christianity—The Cathedral a Ruin—Dimensions and Architecture—Bishop Rutter's Tomb—The Crypt beneath the Chancel—Its Employment as a Dungeon—Two Great Bishops.

WHEN the Isle of Man became Christian is not known. Some date the conversion back to the first century of the present era, others represent it as the work of fugitives from the Diocletian persecution, yet others attribute it to the missionary zeal of St. Patrick in the fifth century. According to this account the bishopric of Man is more ancient even than that of Bangor. During part of the twelfth, and up to the middle of the fourteenth, century, the Bishops of Sodor and Man were consecrated by the Archbishop of Trondhjem, in Norway; afterwards they were elected by the clergy and consecrated by the Pope or his delegate. In the sixteenth century the Stanleys, who held the lordship of Man, obtained the right of appointing to the see, but it now belongs, as in the case of other dioceses, to the Crown.

Like the sister church of Iona, St. German's cathedral, rising as it were out of the rock at the entrance to the harbour of Peel, on what was formerly St. Patrick's Isle, but now united to the mainland by a solid causeway, is no longer a centre of religious life and activity whence the minister of God goes forth to carry on his mission of

salvation in the adjacent isles. Its life, its usefulness, seem gone. The restorer has done some little with its roofless walls to stay destruction's hand. But its precincts are only now the resting-place of the ship-wrecked mariner, its stones an object of curiosity to the tourist. Yet even in their ruin they may still be said to do a work for God; for, standing in their desolation at the harbour's mouth, they cannot but remind the hardy Manxman, when he puts to sea, to pray for a blessing as his fathers did.



BISHOP WILSON (1697-1755).

What the date was of the original structure it is impossible to say, but no doubt from very early times there was a church on this spot. And if there is truth in the tradition that here Germanus was consecrated by St. Patrick in 447 the first bishop of the Sodorenses, or Southern Isles, we may conclude that this was the seat of the Bishops of Sodor and Man. But however this may be, the cathedral as it now appears was cruciform in shape, built of coarse stone from the neighbourhood, and coigned with red sandstone, and consisted of a chancel with crypt underneath, transepts, central tower, nave, and south aisle. The length of the chancel is 36 feet 4 inches; of the nave, 52 feet 6 inches; of the base of the tower, 26 feet; and of the whole, about 114 feet. The width at the intersection of the transepts measures 68 feet 3 inches; height of chancel walls, 18 feet; thickness of walls, 3 feet. The architecture, which is a mixture of the Early English and the Edwardian or Decorated periods, gives distinct evidence of the alterations which have been made in the building at various times. In the gable of the north transept, for instance, the doorway is of a very late date, while on the inside there are traces of three windows belonging to three different periods; and in the south transept the windows are of two different periods. The choir, however, which is the oldest part of the present structure, is generally acknowledged to have been rebuilt by Bishop Simon (1226–47), while the nave and transepts belong to a later period.

Of the church itself there are not many circumstances of interest to relate. Within its walls the bishops were enthroned until the middle of the eighteenth century, when its roofless condition rendered the ceremony impossible. Some few of the occupants of the see are here interred. Wymundus (1151) and John (1154) are stated to have been buried in St. German's, but later investigation has shown that this was not the fact. Simon was the first to be interred within the new cathe-

dral; and in 1871, when the chancel was being cleared with a view to restoration, what are supposed to be the remains of this bishop were discovered, with this remarkable circumstance: near his feet were found the remains of a dog, the jaw-bones and some of the teeth being in a state of perfect preservation. Bishops Mark (1303), John Philips (1633), and Richard Parr (1643), all lie within the sanctuary. But the only tomb of interest is that of Bishop Samuel Rutter. He was the staunch friend as well as the able counsellor of the heroic Charlotte de la Tremouille, and took an active part with her in the memorable

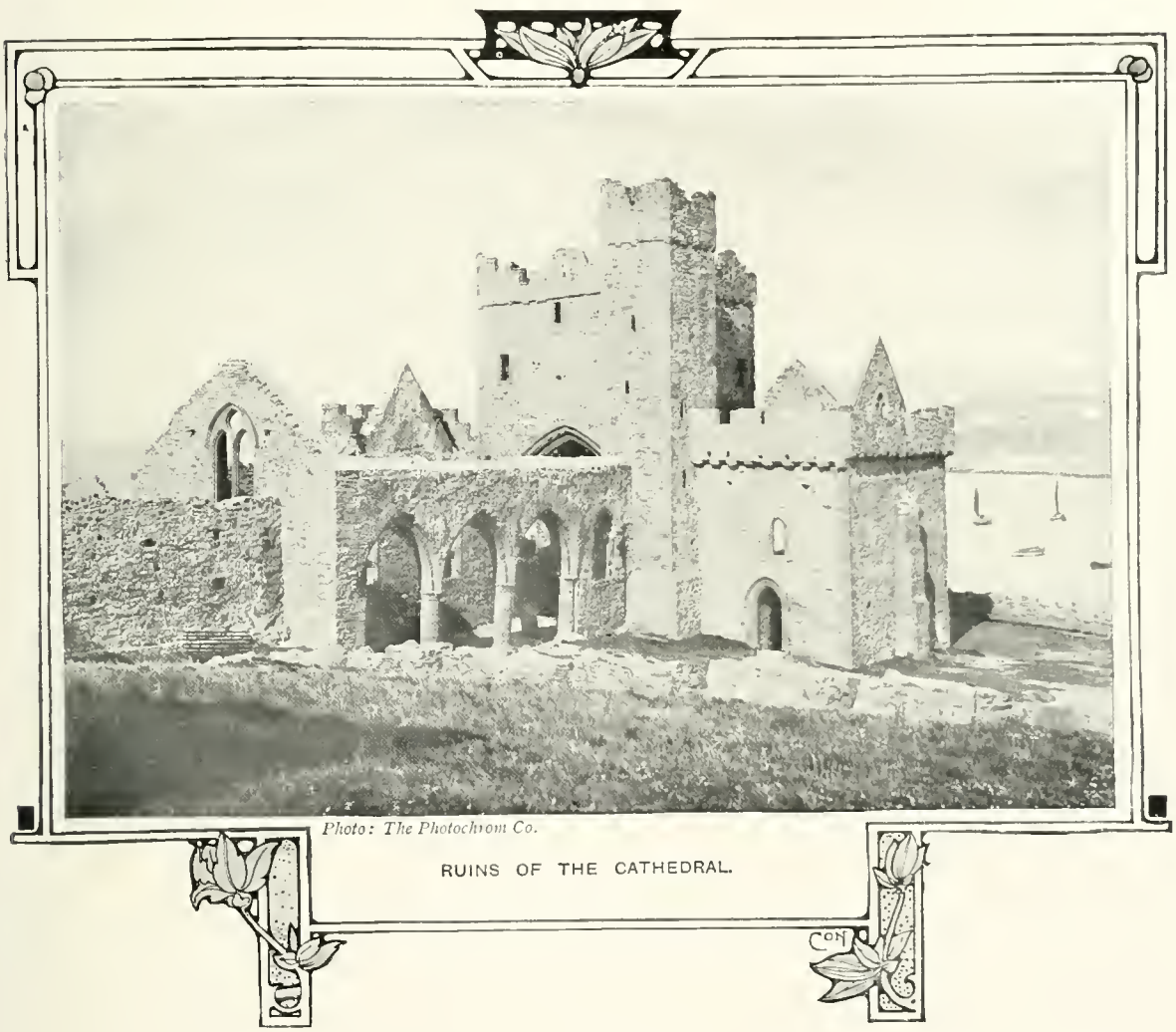
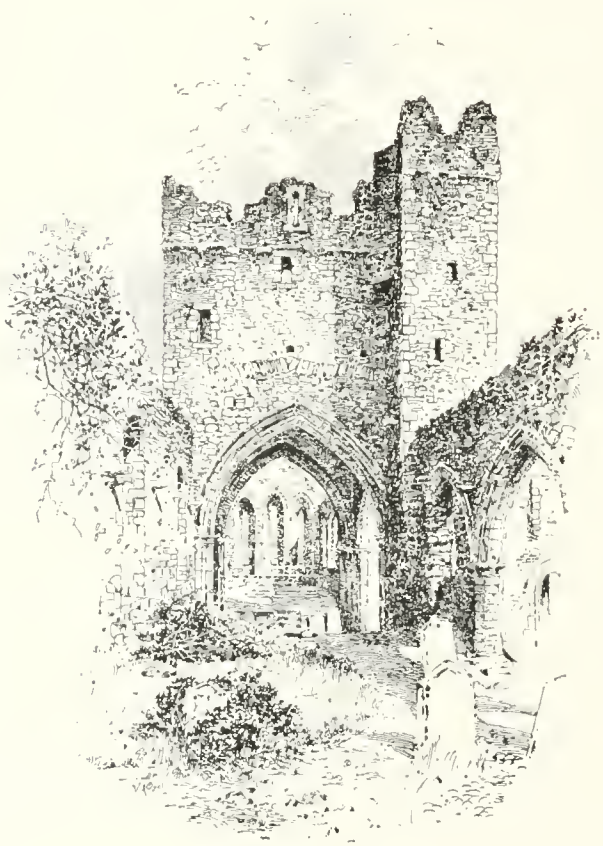


Photo: The Photochrom Co.

RUINS OF THE CATHEDRAL.

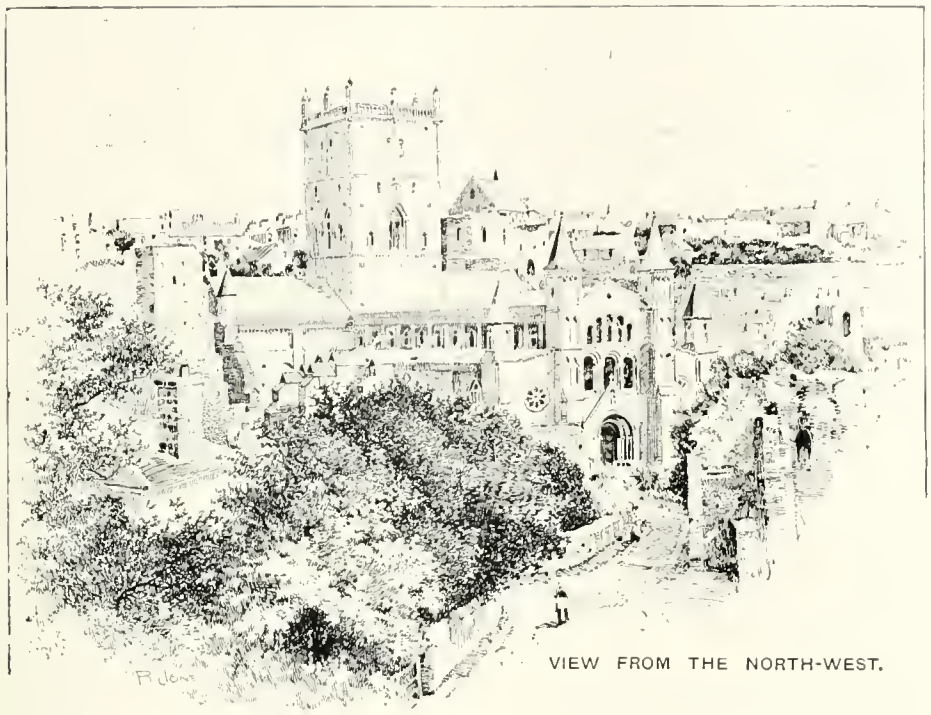
defence of Lathom House against the Parliamentary forces under Fairfax. There is also buried here the child of Bishop Wilson, aged but six months, of whom touching mention is made in his private diary: "June 3, 1703, my little Alice died." And we should add that in the nave there is a Runic stone much defaced, but on which there is still decipherable, "—— raised this cross to his wife Astrith, the daughter of Utr."

The most interesting feature of the cathedral, however, is the crypt beneath the chancel, entered by a steep narrow staircase in the wall, opening from the south side of the choir. It is clearly not part of the original work of Bishop Simon, or if built by him it was at a later date, as it is evident that the construction of the crypt led to the raising of the floor to its present level. In length 34 feet, and in breadth 16 feet, it has a curiously ribbed roof, with thirteen groins springing from pilasters on the solid rock, and it is lighted by a small aperture under the east choir window. Till 1780 this damp and dismal dungeon was used as the ecclesiastical prison, and at times also as a place of confinement for civil offenders. It was long believed that within this wretched cell Eleanor Cobham, the haughty wife of Humphrey, Duke of Gloucester, Shakespeare's "presumptuous dame—ill-nurtured Eleanor," dragged out fourteen weary years of imprisonment for witchcraft; but (*pace* the poet) it has been clearly established that she was never in the island. It was here, however, that, during the persecution of the Quakers in the Isle of Man, several of them were imprisoned between 1656 and 1662.



RUINS OF THE NAVE.

The two greatest names among the Bishops of Sodor and Man are Isaac Barrow, who held the see for a few years before his translation to St. Asaph, and Thomas Wilson, who was consecrated in 1697, and was not long in attaining an authority almost patriarchal. Queen Anne offered him an English bishopric, which he declined on the ground that "he felt, with the blessing of God, he could do some little good in the little spot where he then resided, whereas, should he be removed to a larger sphere, he might be lost, and forget his duty to God and to his flock." He died at the great age of ninety-three, leaving behind him a memory that is still fondly cherished by all true Manxmen.



VIEW FROM THE NORTH-WEST.

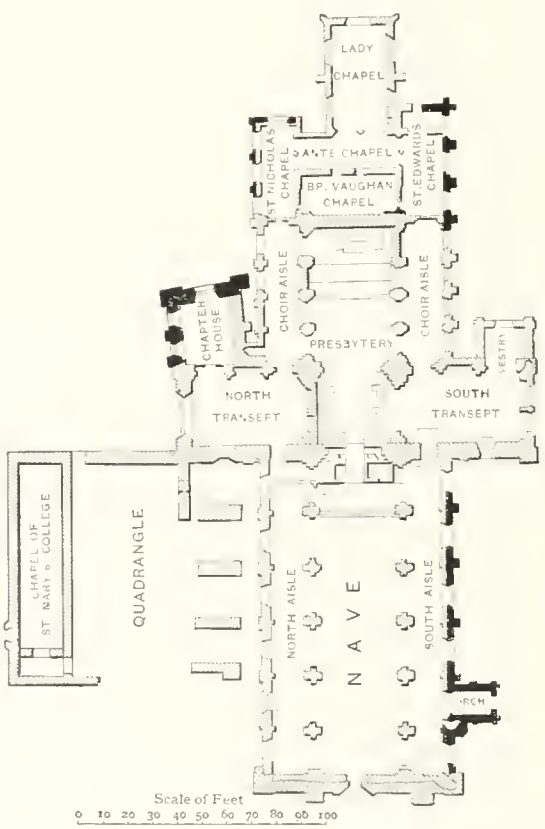
ST. DAVID'S.

A Secluded Situation—Approach to the Cathedral from the South-east—The Central Tower and West Front—Story of St. David and of the Monastery—Rebuilding of the Church and Monastery by Bishop de Leia—Later Additions—An Impressive Interior—The Screens—Tomb of Edmund Tudor—St. David's Shrine—The Eastern Chapels—St. Mary's College—St. Thomas's Chapel.

ST. DAVID'S is the most remote and secluded of our cathedral cities. It is sixteen miles from the railway at Haverfordwest, and is reached by an interesting drive under the remains of Roch Castle, past Newgale Sands, and across the deep-cut Boscastle-like hollow of Solva, during which the modern pilgrim in his carriage may recall the mediæval proverb that two journeys to St. David's were equal in merit to one to Rome, so long and difficult was the way hither in the olden time. Yet to this distant shrine came not only all true Welshmen, but their Norman conquerors as well, and among them the three greatest of the mediæval kings of England, viz. the Conqueror in 1081, Henry II. in 1173, and Edward I. in 1284. Indeed, it was by a Norman bishop that the present church was mainly built, so that the shrine of St. David formed a bond of union between conquerors and conquered, so widely separated at all other points.

As the traveller pursues his arduous way from Haverfordwest he may try to picture to himself the swarm of Irish saints who were taught in the famous school of St. David, or the throng of mediæval pilgrims hastening to pay their devotions at the shrine of the single Welsh saint who has found a place in the calendar of the Western Church. The antiquary will find plenty to occupy him in the cromlechs and other ancient monuments which abound in North Pembrokeshire, and may spend much time in unravelling the intricate architectural history of the cathedral buildings.

When St. David's was built there was some promise of safety in obscurity. The piratical Norseman, with whom nothing was sacred, often came sailing by the Pembrokeshire cliffs. A church-tower, a group of monastic buildings, would simply have been an invitation to him to beach his ship in Whitesand Bay, or in one of the coves which here and there interrupt the rugged southern coast. His crew would have left bare walls—if they had spared even these—at their departure. The solitude of the place—itself a protection rather than a weakness—seems to have been one of the motives that led to the removal hither of the bishop's stool from Caerleon-by-the-Usk. A sheltered spot deep in the narrow glen down which the little Alan winds towards the sea was chosen for the site of the church and monastery. Men might voyage by the coast, and even traverse the land only a mile away, and never suspect that it was anything but a wild moor.



PLAN OF ST. DAVID'S CATHEDRAL.

The visitor to St. David's will naturally approach the church from the south-east, passing through the market-place of the little city, with its ancient cross, restored by the care of Bishop Thirlwall. A steep lane paved with rounded stones (hence known as the "Popples") leads down to the Tower Gate, flanked to the north by an octagonal Early English tower, which does not seem to have been ever completed, and to the south by a circular one coeval with the portcullised doorway.

A few steps more and the first extended view of the cathedral buildings is gained. The spectator looks down on them nestling in their narrow green valley, while beyond the stream rises the fine bishop's palace (now in ruins), backed by the crags of Carn Llidi and of Penberry. It is



Photo: The Photochrom Co.
THE NAVE, LOOKING EAST.

a most striking scene, and grows on one more and more every time one sees it.

The eye will at once be caught by the massive central tower, the restoration of which ranks among the late Sir Gilbert Scott's most successful and daring feats. For the western piers were so shattered that the tower, like that of St. Albans, had to be supported by gigantic

balks of timber for months while they were being rebuilt in circumstances of the greatest difficulty and danger. No one, too, can fail to be struck by the fact that the roofed-in part of the church east of the tower is higher than the nave, and by the very complicated ground-plan of the roofless eastern chapels. The church is, for the most part, built of stone from Caerbwdy, one of the neighbouring bays, and its rich grey, reddish, and purple hues add to the picturesqueness of the scene, especially in the recently restored parts of the building. In the south wall of the south transept is a huge Norman arch blocked with masonry of later date. Passing along the side of the building, we reach the west front. Rebuilt in 1793 by Nash, of perishable stone, and after an indifferent design, it has been entirely remodelled in memory of Bishop Thirlwall, after a design by Scott, who, with the help of the drawings preserved in the library of the Society of Antiquaries, endeavoured to bring the whole front back to what it may originally have been. It consists of three one-light windows, over which is a range of five smaller ones, while above the west door is a statue of Bishop Thirlwall, seated, and in the act of delivering a charge.

Before noticing the cathedral more in detail, let us pause to tell the story of the patron saint and of the monastery which sprang up in connection with his church. St. David appears in legend as the offspring of an amour between Sandda, a prince of Cardigan, and a maiden named Non. Several prodigies heralded his birth. A great doctor, named Gildas, preaching at Caermorfa, a town then standing on Whitesand Bay, became dumb in the presence of the unborn babe. A neighbouring chieftain, who attempted to slay the mother, was defeated by a thunderstorm. The child was born on the sea-coast, where a chapel dedicated to St. Non yet stands, and baptised in a neighbouring spring of water, which by a miracle broke from the ground. He received his education at Caermorfa, and after his ordination studied at Whitland, in Carmarthenshire. Then David returned to Pembrokeshire and founded a monastery at a place called Hodnant, whither disciples soon flocked, and where miracles were not uncommon. At last he was to be made a bishop, and, to secure receiving consecration from the purest sources, made a pilgrimage to Jerusalem, where he abode some time. On his return, the Synod of Llandewi-Brefi, to combat the errors of Pelagius, was held, at which David was present, and his coming was attended by many prodigies. At this synod, the aged Dubricius, Archbishop of Caerleon, resigned his office, to which David was elected by general acclamation. What truth these legends may conceal, it is hard to say; but that there was an eminent ecclesiastic who died at a very advanced age about the beginning of the seventh century, and was probably the



Photo: The Photochrom Co.

ST. DAVID'S CATHEDRAL, FROM THE NORTH-EAST.

means of moving the archiepiscopal see to this remote corner of Pembrokeshire, is pretty certain.

Here, then, in the glen of the Alan, the foundations of a cathedral were laid, which speedily became the centre of a large body of clergy, who are said to have numbered 400, and to have formed a sort of monastic establishment, of which the bishop was the head. The monastery differed from those of later days, in that the inmates seem to have quitted its walls at pleasure, while their rule of life was at least as ascetic. Its annals during the centuries that elapsed up to the Norman conquest of Wales were by no means always peaceful. Apart from troubles caused by intestine disorders in Wales, there were attacks from foes without. By piratical foes it was plundered and destroyed three or four times at least, and on two occasions its bishop was murdered; the last of these was shortly after the Norman Conquest of England, and after that there was one more visitation, in the year 1088, when St. David's was destroyed.



BISHOP FERRAR (1548-54).

The third Norman prelate, Bishop Peter de Leia, who seems to have been bent upon effacing the memory of his British predecessors and of an episcopal independence of the chair of St. Peter, swept away the ancient buildings in the third quarter of the twelfth century and began the reconstruction of the cathedral and monastery. There is, accordingly, at St. David's no fragment—not even a piece of rude masonry, as at York or at Ripon—which can be recognised as anterior to the days of the Norman Conquest. By Peter de Leia the nave, central tower, transepts, and presbytery were commenced in the transition style between Norman and Early English; but the lower part of the tower and the presbytery were reconstructed after the fall of the tower in 1220. In the fourteenth century Bishop Gower built the splendid palace and added the Decorated second stage of the tower, and Bishop Vaughan built the Perpendicular third stage in the early sixteenth century. Many changes were made by Bishop Gower (such as the raising of the aisles of the nave and presbytery, and the insertion of windows in the former), so that the general appearance of the exterior is Decorated. The Lady Chapel was built by Bishop Martyn during the great burst of devotion towards the Blessed Virgin which characterised the thirteenth century.



St. David's Cathedral, from the South-west

Descending a flight of steps which passes through a cemetery on the hillside, we enter the church by the rich southern door, and get our first view of the interior standing at the west end of the nave. And a most wonderful view it is. The structure is indeed so unique and so beautiful in its way as to cause, at the first sight, a sensation of bewilderment, so little does the plain, severe exterior lead us to anticipate the effect which awaits us on entering. The stately rise of fourteen feet from the west door to the high altar, the gorgeous roof of the nave, the heavy but very ornate rood-screen, the peculiar treatment of the clerestory and triforium, which form but one main division, the massive piers (on several of which are traces of ancient paintings), combine to produce a profound impression on the mind of even the much-travelled visitor.

The splendid roof is of the early sixteenth century, and is a flat timber ceiling, apparently supported by a series of segmental arches, from the intersections of which the most delicately carved pendants drop "in a style of almost Arabian gorgeousness." The nave itself has been repaved, and is used for the parish services, as well as for the choir services on Sundays. Passing up its length, we may linger for a moment to admire Bishop Gower's rood-screen, in the southernmost compartment of which is the tomb of Gower himself, while upon it rests the organ. Beyond the altar used for the services in the nave, we enter the space beneath the tower, which forms the ritual choir, and is used for the week-day services. It is fitted with twenty-eight fifteenth-century stalls, some of the misereres of which are carved with unusual subjects. Some traces of the influence of the Renaissance spirit are visible in the work. The stalls and all the woodwork have been carefully restored, new seats have replaced ugly pews, and a flooring of encaustic tiles has been laid. The episcopal throne, the canopy of which has considerable dignity, is a fine specimen of woodwork, and is



NICHE IN BISHOP VAUGHAN'S CHAPEL.

peculiar in having a seat on either side of the place for the bishop. One stall belongs to the Sovereign, who holds a cursal prebend, though this arrangement may not date farther back than the Reformation. The ceiling, which is of the same date as that of the nave, was slightly raised by Sir Gilbert Scott so as to clear the whole of the four lantern windows. It has been repainted, and emblazoned with the arms of some of the more distinguished bishops of the see. But the chief object to be noticed is the light wooden screen which separates the choir from the presbytery, for though the division is clearly made in all great churches, there is no other case known where the screen remains in position. Through its open lattice-work we catch a glimpse of a great tomb standing in the midst of the presbytery, before the high altar. But it is disappointing to find that it is only that of Edmund Tudor, Earl of Richmond, the father of Henry VII. by his wife Margaret (foundress of Christ's and St. John's Colleges at Cambridge, and of divinity professorships at the two universities). It has occupied its present position since the dissolution of the monasteries, when it was brought hither from the church of the Grey Friars at Carmarthen.



Photo: The Photochrom Co.

THE CHOIR, LOOKING EAST.

The shrine of St. David, constructed in 1275, is in a position unusual except in Wales, for it is on the north side of the presbytery. Only the stone base remains, the relics of the saint and the portable shrine having disappeared at the Reformation. The roof of the presbytery, which was in a very insecure state, has been thoroughly repaired, and the original colours and blazonry on its ceiling have been carefully renewed. The masonry of the east end is singularly rich. It consists of three noble lancets, with four smaller ones above. The former are filled with mosaics by Salviati, the gift, together with the stained glass in the lights above, of the Rev. John Lucy, a descendant of a former bishop. Below the pierced cross which is seen just over the altar is a recess in the east wall, where a few years ago were discovered, embedded in mortar, a number of human bones, which were probably placed there for safety at the Reformation, and may possibly include the relics of St. David himself.



Photo: The Photochrom Co.

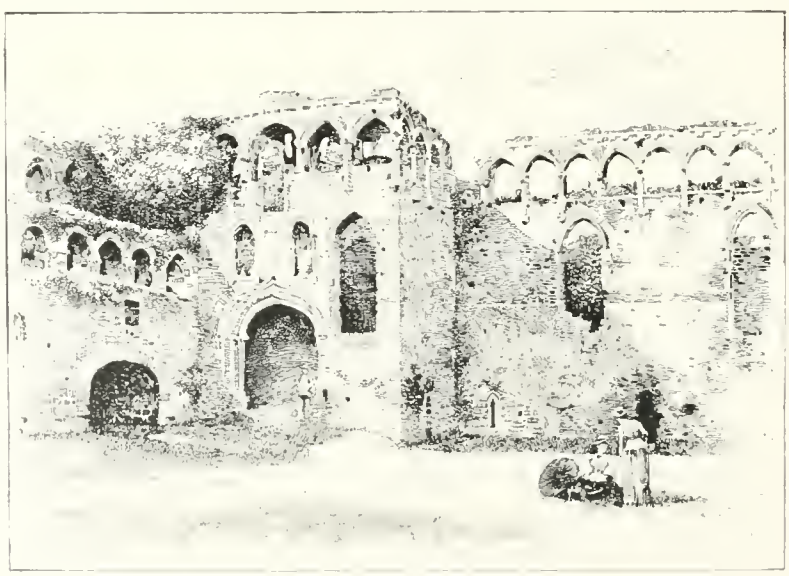
PARCLOSE SCREEN.

The arrangement east of the presbytery is unique, at any rate in Britain. About the beginning of the fourteenth century the construction of a Lady Chapel was begun. This was erected some distance beyond the outer wall of the presbytery, and it was placed slightly to the southern side of the main axis of the latter. The eastern ends of the aisles were broken through, and the building was carried on and connected by a cross-passage, which thus formed a vestibule to the Lady Chapel. Between this passage and the east wall of the church a space was left, open, it would seem, to the sky. This arrangement apparently did not answer in practice. The little court, we are told, became "vilissimus sive sordidissimus locus in totâ ecclesiâ"; so Bishop Vaughan took possession of it, and converted it into the chapel in which he was presently buried. It is a fine late Perpendicular building, with a beautiful fan-tracery roof. He also vaulted the vestibule and the Lady Chapel. The former is roofed, but not the Lady Chapel itself, nor the aisles connecting this part of the church with those of the presbytery, though their walls have been repaired and the tracery of their windows restored.

Emerging by the north door, one is surprised to see on the left a huge building, with a graceful tower. This is the chapel of St. Mary's College, founded in the fourteenth century, for a master, seven fellows or chaplains, and two choristers, the whole being under the control of the precentor. And if we pass by this ruined building, and go to the east side of the north transept, a fresh surprise is in store for us; for here is a lofty building overtopping the north transept, to the eastern wall of which it is joined, though it is separated by a narrow slype from the main mass of the church. The lower stage is the Chapel of St. Thomas, added during the rebuilding of the central tower after its fall in 1220, the very year in which the body of St. Thomas was translated to its final resting-place in the choir of Canterbury. In the fourteenth century two stages seem to have been added, the upper being the treasury, the other the treasurer's residence. The floor between these two stages has long since disappeared, and the lofty chamber which has been the result has received a new roof, and has become the Chapter library.

Since Norman times the Chapter of St. David's has been composed of secular canons, and now consists of a dean and four canons residentiary. The Bishop, by a vague tradition, ranked as Dean, and even now he occupies the stall which in other cathedral churches is appropriated to the dean. By virtue of Acts passed early in Queen Victoria's reign, the precentor was given the title and authority of dean, and occupies the corresponding stall on the north side.

The interior length of the church is 298 feet, of the nave 130 feet. The width of nave and choir is 68 feet; the transept is 131 feet long. The tower is only 93 feet in height.



RUINS OF THE BISHOP'S PALACE.



BISHOP'S PALACE AND CATHEDRAL.

LLANDAFF.

Situation—The West Front—Antiquity of the See—St. Dubritius and St. Teilo—The Norman Church—Rebuilding—Neglect and Ruin—The Church in the Middle of the Nineteenth Century—Restoration—The South-west Steeple Rebuilt—North and South Doorways—The Interior—A Mysterious Norman Arch—Monuments—Chapter-house—Deans and Bishops.

IN the situation of the cathedral of Saints Peter and Paul, as it is usually approached through the little village-city, there is something exceedingly picturesque. It stands on low ground near the river Taff (hence its name Llan-daff—the church by the Taff); but on the south and west the ground rises abruptly from the very doors of the cathedral; and from the lych-gate above we look down upon the cathedral through the intervening trees, and on to the Caerphilly hills beyond. From this point the great defect of the cathedral is very evident—the want of transepts and a central tower. With the exception of the beautiful west front, which is not visible from this point, there is no cathedral character about the exterior—it is nothing more than a village church upon an enlarged scale. The most beautiful portion of the building is this west front, extremely simple in its parts, yet of exceeding dignity. It consists of a gabled centre, divided into three stages, and flanked on each side by a tower, that to the south having a spire. The central part is pure Early English, and fortunately at the restoration needed hardly more than the glazing of the windows. The western doorway, with its round-headed arch, is peculiar and hardly

pleasing. Its position explains the reason of the round arch instead of a pointed one; but the two arches in the lower part of the tympanum impart to it all the effect of a mutilated doorway, wanting its central shaft, though it never could have had one. The west window consists of three broad lancets, the central one being higher than the others. The whole arrangement of this stage and of the one above it is most effective.

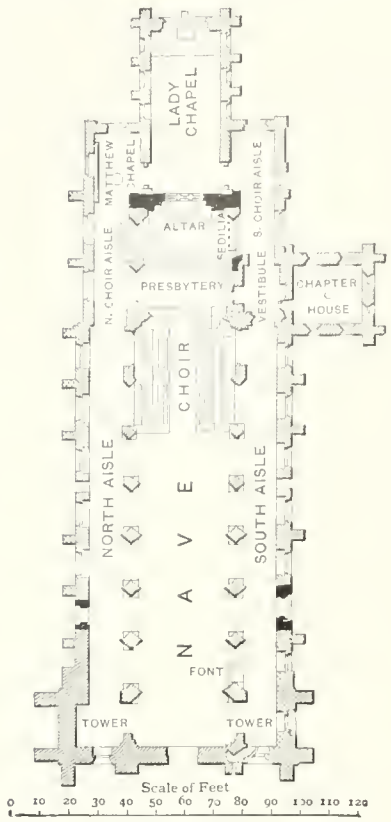
The history of the church is more than usually obscure as to its beginnings, and more than usually lamentable in its later developments. If legend could be believed, there was a church here before the end of the second century of the Christian era, built by a certain King Lucius. Another tradition, recorded in an ancient Welsh manuscript, declares the first church to have been built by "St. Tewdric the Martyr," grandfather of King Arthur, in the middle of the fifth century. However this may be, Llandaff claims to be the earliest bishopric in these islands, its first bishop being Dyvrig, a native of Pembrokeshire, better known as St. Dubritius, who flourished in the sixth and seventh centuries, and to him, conjointly with his successor, St. Teilo, the church was dedicated. Remarkable as were the miracles St. Teilo wrought during his life, they pale before that which happened in connection with his burial. When three churches—those of Llandaff, Llandeilo, and Penally—competed for the honour of enshrining his remains, "three distinct but exactly similar bodies appeared," and each was borne off in triumph by one of the rival churches. Early in the twelfth century Bishop Urban brought the relics of St. Dubritius to Llandaff, and set about rebuilding the cathedral in the Norman style. During the Early English period the nave was rebuilt, and a Chapter-house was raised on the south side of the choir. While ecclesiastical architecture was passing through its next phase, the Decorated, the presbytery was rebuilt, and to it was added a Lady Chapel. There were already a south-west and a north-west tower, built in the Early English period, and in the Perpendicular age the latter was rebuilt in a simple and massive form by Jasper Tudor, uncle of Henry VII.

From this time until the middle of the nineteenth century the story of the cathedral is one of neglect and decay. It was mutilated and plundered at the Reformation; it was hideously misused in the Civil War, Cromwell's men turning its nave into an alehouse, penning calves in its choir, and feeding pigs at the font. Of the books of the cathedral they made a rousing fire one cold winter day in Cardiff Castle, and invited the wives of some of the ejected clergy to warm themselves at it. Towards the end of that dire century Llandaff's dignity was well-nigh in a state of dissolution. The "quire singing" was discontinued;



LLANDAFF: THE WEST FRONT.

and for the next hundred and fifty years the chanting was done by the village school children, with the schoolmaster and his bass viol to lead. Later the roof fell in, and a part of the church was converted into the similitude of a pseudo-classical temple.



PLAN OF LLANDAFF CATHEDRAL.

When Bishop Ollivant was preferred to the see, in 1849, no bishop had resided at Llandaff for three hundred years, and the cathedral had had no dean for something like six hundred years. In his charge sixteen years later the Bishop described the condition in which he found the church. Happily the dismal tale is without a parallel in the modern history of our cathedrals. The western portion of the building was as it had been for a hundred and twenty-seven years, a roofless ruin. The beautiful window in the western façade was dilapidated and unglazed. A lofty fragment of what had once been a south-west tower frowned haughtily upon the desolation below, threatening at any moment still further destruction. Thick branches of ivy had forced themselves into the joints of the noble columns of the arches which had so long been exposed to wind and weather. One solitary portion of the ancient clerestory had survived, a model of exquisite beauty, which, in the event of any future restoration, the most fastidious architect would feel himself constrained and delighted to copy. Beyond the three roofless bays stood an Italian temple, terminated at the west by a wall which crossed the nave and side aisles from north to south. Its western front exhibited on its summit two Grecian urns; the inside of it was lighted with round-headed windows; rosettes of plaster of Paris adorned its ceiling. The choir and the stall-work of painted deal were in keeping with the style of the building. The floor had been raised by a considerable accumulation of rubbish, beneath which the plinths of the noble columns lay concealed. The doorway of the crossing wall transmitted to posterity the date (1752) of the completion of the Italian building, which, by those who erected it, was regarded with intense satisfaction. "The demand of the Bishop to be admitted to his throne was responded to by the late excellent and highly respected vicar choral, the only ecclesiastic at that time in residence, having all the cathedral, parochial, and pastoral duties

of Llandaff resting upon him. There were at that time no residentiary canons, nor houses of any kind for canons, residentiary or minor, nor even for the dean. On the opening of the door, in reply to the Bishop's summons, the musical arrangements of 1691 were found to be still in force. The national schoolmaster, heading the procession, gave out a psalm, which was sung by about a dozen of his scholars, a bass viol being the only instrument then in the possession of the cathedral. In this way the Bishop was conducted to his throne, and, after installation, to the Lady Chapel, in which divine service was then ordinarily performed, the body of the cathedral having been for several years disused, as it continued to be for many that followed them, from its unfitness for the celebration of public worship."



REREDOS AND NORMAN ARCH.

By the middle of the nineteenth century the long era of outrage and neglect had reached its term. Between 1846 and 1857 a restoration which involved much rebuilding was carried out by Mr. Prichard, the diocesan architect, who preferred to make a new design rather than attempt to reproduce some approximation to the old building from the imperfect materials at his disposal. The departure from the original plan is most conspicuous in the south-west tower and spire, which was entirely rebuilt after the first restoration had been finished. The style of the new steeple is distinctively French. Though perhaps there is a little too much detail here and there, the design is good, and the spire as it rises above the trees produces a pleasing effect, both in near and in distant views. The north-western tower

had suffered far less from the destructive effects of time, so that only the open-work pinnacles and battlements are modern.

On the north and south sides are two late Norman doorways, the latter being the more highly enriched, though both possess very considerable ornamentation. The south door has an outer moulding "closely resembling the ordinary Etruscan scroll—a circumstance," Dean Conybeare believes, "without any other example in our Norman ornaments." The north door is remarkable for having the dog-tooth moulding, which shows its late character.

The internal view from the west door is very striking. There is nothing about the exterior to raise the expectation of such dignity and grace. As one stands on the steps which descend from the door into the nave, the eye is led along the dignified arcade to the choir and lofty presbytery arch, and on to the well-raised altar, with the splendid Norman arch behind opening into the Lady Chapel beyond. From this point the transepts are not missed, and though the scale is small, yet there is a cathedral dignity which is unmistakable. Beautiful as is the exterior of the west end, its internal treatment is still finer; for the fall of ground allows a great increase of height, which adds immensely to its effect. It is thus that Freeman describes it: "The height thus gained allows the triplet itself, with a rich array of arch mouldings and jamb-shafts, to occupy the whole width of the church . . . without the width of each lancet being made disproportionate. The skill with which the internal and external arrangements, each the better suited for its own position, are adapted to each other deserves our best study and admiration." The style of the nave and choir is pure Early English, but of a type which is almost peculiar to South Wales and Somersetshire, a stiffer form which has not quite worked itself free from Norman influence. There is no marked structural difference between nave and choir, and they are both, together with the Lady Chapel, embraced under one line of roof. The eye of the visitor is naturally attracted to the great Norman arch behind the altar, with its unique exterior moulding. This arch, together with a reredos of the fourteenth century, had been concealed by lath and plaster till the restoration. The reredos, being considered too mutilated, was removed into the north aisle, and a new one took its place, the arches of which have been filled with three very fine paintings by Rossetti. But however excellent they may be in themselves, they are not effective in an altar-piece.

It would be here impossible to enter into the differences of opinion as to the origin of the Norman arch, and the singular remains of unfinished work on the south side of the presbytery; but Freeman's theory seems to be the most probable, though it is not without its difficulties.



LLANDAFF CATHEDRAL, FROM THE NORTH-EAST.

It assumes that when Bishop Urban, in the twelfth century, removed the British church of St. Dubritius and St. Teilo, his cathedral which replaced it was of very small size, though highly ornamented. The Norman arch would be the chancel arch, and the present presbytery the nave of what must have been an aisleless building. In all probability



THE NAVE, LOOKING EAST.

Urban's church did not extend further than one bay beyond the present presbytery, and the vaulted vestibule now leading into the Chapter-house may have been the porch. In the fourteenth century this Norman nave, which up to that time must have remained without any alteration, was altered into the present Decorated presbytery, the existing arches being cut through the Norman walls.

There are some interesting monuments of the thirteenth and fifteenth

centuries, among them one which is said to be the tomb of St. Teilo, the second bishop. There are also some modern monuments, including a very fine one, by Armstead, to the memory of Bishop Ollivant. The church is 245 feet in length, and the nave is 70 feet and the choir 65 feet in width. The Chapter-house, restored in 1867, is on the south side of the choir. It is square in plan, with a central pillar, and, as Freeman says, the effect is not pleasing, "being that of a square playing at a polygon."

About 1836 it was seriously proposed to unite Llandaff to Bristol, which would have given the *coup de grâce* to the unfortunate see; but from this it was saved. In 1840 and 1843 two important Acts were passed which resuscitated the dean's office; and fortunate, indeed, has Llandaff been in its deans—the first three, Bruce-Knight, Conybeare (geologist and archæologist), and Williams—giving their whole energies to the noble work of raising their ruined minster from the ground. From 1879 to 1897 the office was filled by Charles John Vaughan, who was also Master of the Temple. The list of bishops includes few names of distinction, but among them are Shute Barrington, who was translated to Salisbury in 1782, and died Bishop of Durham; William Van Mildert, who also went to Durham, and was the last bishop of that see to enjoy palatine dignity; and Charles Richard Sumner, who left Llandaff for Winchester in 1827, the year after his consecration, and was thence translated to Canterbury. It was his successor, Edward Copleston, who initiated that revival of the see and reconstruction of its church which came to fruition under the rule of Bishop Ollivant.



ANCIENT TOMB.



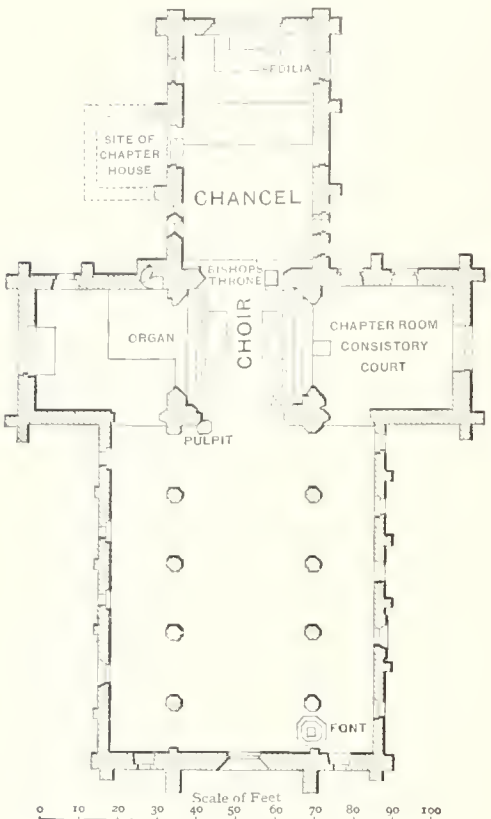
VIEW FROM THE SOUTH-WEST.

ST. ASAPH.

St. Kentigern and St. Asaph—Bishop Anian—Rebuilding of the Cathedral under Edward I.—Its Destruction by Owen Glyndwr—Bishop Redman's Restoration—Stones of Many Hues—Uses of the Transepts—The Interior—Pillars without Capitals—The Vaulting—The Chancel—Ancient Monuments—Distinguished Bishops—Restorations—Dimensions—The Bible Translation Memorial.

PERCHED on a ridge between the rivers Clwydd and Elwy, a mile and a half above their junction, and five miles from the town of Rhyl, the city of St. Asaph is dominated by its cathedral, the most diminutive in Great Britain—smaller, indeed, than many a parish church. It is curious how little we can learn about the origin of the church from history or tradition, nor can we infer much from earthworks, architectural remains, or monuments of any kind. But the story goes that St. Kentigern, driven from somewhere in Strathclyde about the year 560, went to St. David's, from which he organised a missionary expedition into the vale of Clwyd, and having overcome the opposition of Maelgwyn, or Maelgwn, erected a church, with monastic buildings attached, at St. Asaph, at first called Llanelwy, "the church on the Elwy," by which name it is always known in the vernacular.

One of St. Kentigern's disciples, who succeeded him as bishop of the newly constituted see when presently he was recalled to Scotland, was the St. Asaph after whom cathedral and city were presently called. St. Asaph was great of faith, for it is said that when desired by his master to bring some fire, having no proper receptacle at hand, he put live coals in the skirts of his habit and bore them safely to St. Kentigern "by virtue of a strong faith." And on another occasion the saint inspired his horse to leap from St. Dyserth to a spot in the city of St. Asaph, long marked by a black stone—a distance of more than three miles.



PLAN OF ST ASAPH CATHEDRAL.

Century after century rolled by, and in the church of Llanelwy, whether the solemn chant may have risen from day to day, and the monks have lived a life of contemplation in its quiet cloisters, or whether its precincts may have often witnessed the clash of arms and the revelry of victorious troops, we know not. Almost the first record of it is a story of fire and sword, when the soldiers of Henry III. occupied it in 1247. The earliest relic is a silver penny of Henry III., found with sawn antlers of red deer and various bones of domestic animals in cutting a drain through made ground in the palace stable-yard. In 1282, also, we read that it was burnt down. It must be noted, however, that when the cathedral emerges from the mists of those troublous storyless times, it is not as a newly founded institution, but as one that had been long exercising wide influence and jurisdiction, for Bishop Anian, having quarrelled with Prince Llewelyn in 1274, appealed to the English archbishop and to the king to support his claims, and met with the usual reward of such conduct; for the English came, and Anian and his neighbours suffered more from his new supporters than from his old opponents.

Now we begin to find definite records of a building, some of the stones of which at any rate remain in the cathedral of to-day; for we learn that Edward I. made very liberal offers, on condition that the

cathedral and its staff were removed to Rhuddlan, but that this was strongly opposed, and that the cathedral was rebuilt on the old site. There is preserved in the north transept a small capital of a shaft which not many years ago was found built into the wall of the nave. This seems to belong to the Norman period. Though it is not improbable that the Early English style did not get down into Wales till late, we can hardly suppose that a church was erected in the Norman style after the time of Edward I., and it seems more probable that there had been an earlier building of stone. If so, all records of that Norman church of Archbishop Baldwin's time have been swept away save this one stone.

Nor have we much evidence left as to the Early English church. When the cathedral was being restored it was not until the work had gone on for some time that Sir Gilbert Scott found sufficient evidence of the character of the Early English work to enable him to satisfy himself as to the general features of the chancel windows.

There was, as we read in a writ of Henry VI. (1442), another destruction of the cathedral and its surrounding buildings, "in the last werre tyme of Wales," when all that the fire could seize "was brent and utterly destroyed" by Owen Glyndwr in 1402, and "no styk laft."



Photo: Pickard, Leeds.

VIEW FROM THE NORTH.

In 1482 Bishop Redman repaired the walls which had not been destroyed, re-roofed the church, and placed carved oak stalls and an episcopal throne in the choir. The present stalls do in part represent the original work, having probably been to some extent preserved by

the successive coats of paint laid on in former years, and only removed during the restoration of the cathedral. They have, of course, been restored from time to time, as, for instance, after the storm of 1714, when part of the tower was blown down, and, breaking through the roof of the choir, beat down the tabernacle work. The fifteenth-



Photo: Pickard, Leeds.
THE CHOIR, LOOKING EAST.

century east window was replaced in 1780, and a window, said to be a copy by Egginton of the east window of Tintern Abbey, was inserted in its place. The throne was broken down in the Civil War, and used for feeding cattle in, but after the Restoration Bishop Griffith built a new one. It is not improbable that some portions of the cathedral may have got worked into the old parish church from time to time. There was formerly a Chapter-house in the north-east angle between the chancel and the north transept.

Anyone who examines the walls of the cathedral will see such a mixture of stones of various kinds and different colours that he will be obliged to admit the probability of there having been several successive renovations, in which the material of pre-existing buildings was employed, with new stones introduced each time. The walls show a not unpleasing



Photo: Pickard, Leeds.
THE CHOIR, LOOKING WEST.

mixture of the light grey of the mountain limestone with the bright red of the new red sandstone and the pale claret colour of the stained carboniferous rocks, the unstained beds of which have furnished the yellow or grey stones so largely used in the interior, while the very massive low battlemented tower, the most conspicuous feature in the building, is of white limestone for three-quarters of its height, finished off above in bright red sandstone. This may have been done in 1638, when "greate timber trees were carried out of Jannian Wood, in Beraigne, for and

towards the making of a new steeple-lofft or belfrye," or later when the tower was repaired after it had been injured in the great storm of 1714. Through such changes the cathedral came to be what it is, a cruciform church, with a tower rising out of the intersection of transepts, nave, and chancel. The transepts are, however, cut off by the oak stalls of the choir, which is in the crossing. Part of the north transept forms a robing-room for the choristers, and above this is placed the organ. In the south transept, used as the Consistory Court and the Chapter-room, there is an interesting old library, which comprises many ancient versions of the Bible and Prayer Book, both in Welsh and English, and other rare and valuable documents. The Chapter-room contains a seated figure, by Ternouth, of Dean Shipley, who died in 1828.

The most striking feature of the interior is the manner in which the arches between the nave and its two aisles, five on each side, rest on pillars with no capitals, so that the mouldings run down uninterruptedly from the top of the arch to the base of the pillar, as we often find in Flemish churches. There is no triforium; the clerestory has been restored on the north side, so as to correspond with that which still remained externally visible on the south. The nave is now vaulted with oak, in place of the plaster ceiling which the restorers found, and a similar improvement has been made in the choir and chancel. Most of the stalls, as we have seen, are ancient, dating from the later years of the fifteenth century; but the Bishop's throne, forming a memorial of Bishop Beveridge, the "great reviver and restorer of primitive piety," is of Sir Gilbert Scott's designing. The font, embodying four panels of the very ancient font destroyed at the Reformation, is at the west end of the nave.

The chancel is paved with encaustic tiles, set in bands of mottled grey Anglesey marble; some of them are exact reproductions of old ones found in excavating for the new work. The soft-coloured reredos, of alabaster, is somewhat lost in the rich setting of pink and red sandstone, and the architecture did not admit of its being well defined. The fragments of the sedilia, brought together from various parts of the cathedral and its precincts, have been pieced together with patient skill. The glass in the east window was put up in memory of Bishop Carey in 1865. The armorial bearings of Bishop Bagot's window, which are now placed in the Chapter-room, were taken from the chancel when this memorial window was put in, while the central subject was carried off to a small church at the south end of the vale. The whole of the glass is modern.

There are few ancient monuments in the church. In the north transept lies a monumental slab, on which is carved in low relief the

representation of a hare pursued by a greyhound, and a shield bearing a lion gardant and four fleurs-de-lis. Unfortunately there is no inscription to tell us any more about it. Another slab, found during the course of the same excavations, bears a floriated cross, but here again there is no inscription. Underneath it were fragments of a latten chalice and paten, on which was roughly cut the figure of a hand, with two fingers raised as in blessing.



Photo: Pickard, Leeds.

THE CHAPTER-ROOM.

There are no early memorials of Bishops of St. Asaph except one monument of a prelate, which has been variously identified as that of Anian II., who rebuilt the cathedral in 1296, of Ll. ap Ynyr, who rearranged the services in 1314, and of Davydd ap Owen, a great benefactor to the cathedral, who died in 1502. Yet this was the cathedral church of Bishop Morgan, who translated the Welsh Bible of 1588, and contributed to Queen Elizabeth's version of the English Bible; of Davies and Parry, also translators of the Bible into Welsh or English; of Lloyd, one of the Seven Bishops; of the devout Beveridge; of Owen, and Hooper, and Halifax, and Horsley. A plain tombstone in the churchyard marks the resting-place of Bishop Barrow, uncle of the more celebrated Dr. Isaac Barrow, whom he helped to educate. On the south wall of the nave is a monumental tablet to Felicia Hemans, the poetess, who was a resident in the neighbourhood, but died in Dublin, in 1835, at the age of forty.

The two bells are those mentioned by Browne Willis; an inscription states that they were cast out of the material of three older ones. Metal may well be scarce in a position like that occupied by this cathedral, fought over so fiercely by troops to whom a bit of metal was an object for which it was worth risking a battle. Under the watchful care of

the late Dean Bonnor the structure was with pious care adapted for the services of our day, along the lines of the ancient building, as far as data could be gathered for the task, and it now stands a small but impressive monument, suggesting rather than telling us its past eventful history. It is 182 feet in length, the nave being 86 feet by 68 feet and 45 feet high, the chancel 61 feet by 34 feet and 40 feet high, and the transept 108 feet by 33 feet. The height of the tower is 93 feet.

In 1892 was unveiled the national memorial which had been erected on the site of the old Cathedral Cross to commemorate the tercentenary of the translation of the Bible into Welsh. The design follows the line of the Eleanor Crosses, and the monument, octagonal in form, stands on a base of five steps, and rises to a height of thirty feet. Another evidence of the Church's activity in these later days is the library and reading room, which was built at the sole charge of Dean Williams for the use of the clergy of the diocese.

The palace grounds adjoin those of the cathedral on the west, but there is no part of the palace now existing which is known to be of any great antiquity. The great territorial extent of the cathedral dependencies and property points more to the wide range of the episcopal jurisdiction than to the wealth and importance of the cathedral church.



VIEW FROM THE RIVER.



Photo: Pickard, Leeds.

VIEW FROM THE SOUTH.

BANGOR.

Situation and Insignificant Proportions—Antiquity—Building of the Cathedral—Its Vicissitudes—The Church Described—Memorials—Dimensions—Subsidiary Buildings—Bishop Hoadley and the Bangorian Controversy.

By its position in the long valley in which the old town of Bangor was built, the lowly proportions of the church of St. Deiniol are made to look more lowly still. The cathedral is hemmed in by other buildings, and it suffers also from the narrow limits of the churchyard, which is nowhere more than a few yards from its walls. Attempts that have been made to counteract its want of elevation have served only to show that the defect is irremediable. But whatever it may lack in situation and in stateliness, it possesses the interest of immemorial associations. It is indeed the seat of one of the most ancient among existing British sees, dating as it does from the time when Christianity seems first to have gained a permanent footing in Venedotia or North Wales and to have rooted itself in certain definite localities. St. Daniel, or Deiniol, made the first settlement here about 550. His church was doubtless of timber, but built on the present site, and of structure and dimensions entitling it to a name indicative of high excellence. It was Bangor, the place of the Fair Choir. There

were several such places within Celtic limits, and similarly designated. Three survive in history, one of them, Bangor-is-coed, with melancholy interest connected with Saxon encroachment; Bangor in Carnarvonshire alone retains an ecclesiastical significance.

King Edgar (959–1017), an early patron of the church, must have left it a wooden erection, for though recent research has revealed three several foundations of the cathedral at its centre, none of these points to a stone building existing before the Conquest. Stone seems first to have been used as late as 1102, when a new cathedral rose on the ashes of an earlier building destroyed in 1071. The few remaining Norman features are of this period. This Norman cathedral again was destroyed in the wars of King Henry III. and Prince David, but the accession of Edward I. brought with it the subjugation of Wales, the establishment of a line of fortresses along the Welsh coast, the nomination to the bishopric of Edward's friend Anian, and the rebuilding of the cathedral in the early Decorated style about 1291. This is that cathedral whose design the restoration in our own times has endeavoured to follow out, while preserving later existing features. Here in Bangor (as Shakespeare has it) the archdeacon (a chimney of whose house is still exhibited) mapped out England and Wales into three parts, for Mortimer one, for Glyndwr one, and for Harry Hotspur one. Yet in the end Glyndwr figures as the ravager and burner of this cathedral and of St. Asaph, many of whose dignitaries suffered outlawry for the support they had rendered him. The work of destruction took place in 1402, and now for ninety years through the long Wars of the Roses the church waited for the quiet times of Henry Tudor. Then Bishop Deane, or Denis, took up the work of rebuilding, himself completing the choir, and building into his walls the old material which offered itself for use, and which now has seen the light again. For, long after the storms of the Reformation had subsided, and chantries and vestments and even bells had disappeared, and successful rebellion had come and gone, and the church had slept out her long sleep through the period of Georgian indifference, in this latter age good people were again minded to beautify this ancient centre of religious life. Twice their efforts were called forth; the choir and transepts, as we now see them, are the result of the first, the nave of the second effort of this inspiration.

The cathedral as it now stands, consisting of nave of six bays with aisles, western tower, low central tower, transepts, and choir, with a muniment room on the north, and above it a Chapter-room, has all the appearance of a large and handsome parish church. Parish church indeed it is, for the vicars of the parish still hold in it their parochial services, and these alternate with those of a cathedral. We have here

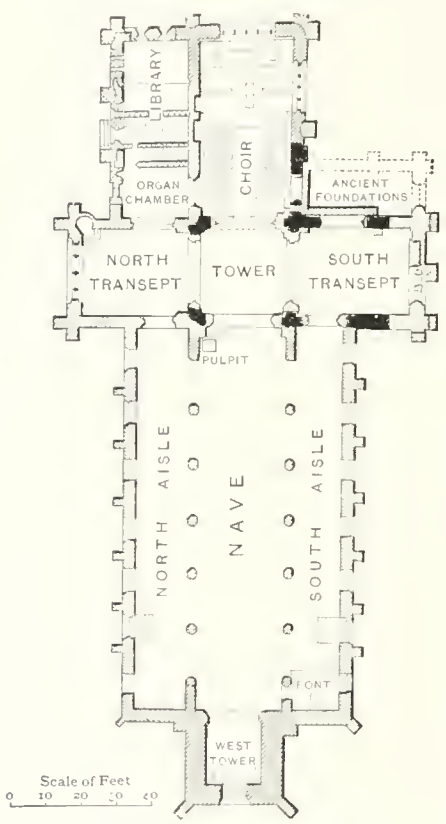


Photo: Pickard, Leeds.
BANGOR: THE CHOIR, LOOKING EAST.



Photo: Pickard, Leeds.
THE NAVE, LOOKING WEST.

not indeed a mediæval church throughout, but one of Sir Gilbert Scott's most drastic restorations, a restoration which fell little short of reconstruction. The centre and transepts are specially effective, though the former is seemingly incapable of bearing the weight of a tower (once designed to crown the building), by reason of cracks in each of the supporting arches. The style adopted for the new work is the early Decorated, which was suggested by the foundations and other structural remains of the cathedral of 1292, the later-built walls furnishing a perfect quarry of stonework (often richly wrought) of that period. In particular the large windows of the transepts are almost exactly what they must have been more than five hundred years ago, being in a great measure formed of the old material put back in its original place. Both outside and inside of the south transept plain evidences are given of side chapels commenced at the same early period. This transept retains its three original buttresses, which are worth examination, and are further valuable as corresponding with the work in the Lady Chapel of Chester Cathedral, whence, it may be inferred, Edward I. drew his masons and chief designer. In the choir the more modern details, such as the roof and woodwork, are in the same Decorated style, but the original work of the fifteenth and early sixteenth centuries abounds, and is left untouched in all its naked simplicity. The east window is a fair example of its period, but no cusps or other ornaments exist to relieve the plain Perpendicular windows facing north and south, which have a general correspondence with the style of the nave arcade, and in point of time just preceded it.



PLAN OF BANGOR CATHEDRAL.

As witnesses to a still earlier building, there remain outside the choir on the south a Norman arch and a Norman buttress; and during the restoration traces could be seen of the Norman apse, both in a semi-circular line of foundations very considerably abridging the length of the existing choir and in the curvature of the outside masonry of the choir eastward from the south, now barely, if at all, perceptible. The nave, with the western tower, is very late Perpendicular, the work of Bishop Skeffington, continued by him till as late

as 1532, and not wholly finished till Bishop Rowland's time (1611). Here the columns and clerestory windows are poor, scarcely worthy of the good modern roof surmounting them, but the windows of the nave-



Photo: Pickard, Leeds.
VIEW ACROSS CENTRAL TOWER.

aisles are of late Edwardian design, surviving when nearly all else except a portion of the south end of the south transept perished by fire.

The cathedral is not without ancient memorials. In the south transept is a record of the burial of Owen Gwynedd, one of the wisest of the native princes, who died in 1169 after a life spent in constant and not unsuccessful war against Henry II. When Archbishop Baldwin, towards the end of the same century, went through Wales to stir up its crusading fervour, he met with such a chilling reception in Bangor that he was provoked to order the disinterment of Owen's remains

from the hallowed ground in which they rested, on the pretence that the prince had been excommunicated; but it is doubtful whether his bidding was carried out. The north transept contains a memorial of Goronwy Owen, a Welsh bard, who died in 1722, and lies, far from the land he loved, in some unknown spot in Virginia. In the choir are ancient tombs, of which one has been identified with that of Bishop Anian. There are also busts of Bishop Vaughan and Bishop Rowlands, both of whom flourished in the early years of the seventeenth century.

The total length of the church is 233 feet, the nave measuring 141 feet by 60 feet, and the choir 53 feet by 28 feet, the transept being 96 feet by 27 feet. The western tower is only 60 feet high. The central tower has been carried very little above the roof of the transept.

A walk round the cathedral shows no further special features. Palace, deanery, canonry, all modern, are pleasantly embosomed in trees, and the group of cathedral buildings receives no accession but from the rebuilt Chapter-room, which is also a library containing one great treasure, "The Bangor Use," otherwise called "The Pontifical of Bishop Anian," of the date 1291, a book lost and recovered more than once by the cathedral authorities.

Bangor cannot lay claim to many notable men. Kings did not pension their State officers with Welsh preferment. Bishop Hoadley may be entitled to a passing word. Appointed because of political considerations, he was travelling to his diocese; but when at Chester, anticipating a reception the reverse of pleasant, he turned tail and never again attempted to visit Bangor through a seven years' occupancy of the see. He it was who gave rise to the well-known Bangorian controversy. From Bangor he was translated to Hereford, from Hereford to Salisbury, and from Salisbury to Winchester, where his inter-diocesan wanderings ceased.

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